

THE ETUDE

NOVEMBER, 1925

Single Copies 25 Cents

VOL. XLIII, No. 11

"Making" the Student Like Music

IF A day passes at our office and we fail to get a letter asking "How can we *make* little Penelope (or little Archibald) like music?" we feel that something has gone wrong—just as one feels when someone forgot to order milk for breakfast.

We used to answer that one could be *led* to love music but one could not be *made* to love it—a fatuous and futile retort.

We have a confession. We were actually *made* to like music. We were seven or eight, in the ripe glory of short breeches, an age when every healthy boy makes his *Declaration of the Rights of Youth for Perpetual Play*. A dear old Grandmother, kindly but severe, came upon the scene. Brought up in that deplorable era when children were expected to do something resembling work now and then, she actually—O you will not believe this even when you hear it—she actually suggested that we, the present editor of THE ETUDE, practice upon the piano on the Fourth of July. Shades of Patrick Henry, Thomas Jefferson, Daniel Boone and Kit Carson! PRACTICE ON THE FOURTH OF JULY! Treason to all boydom! Think of it! *Practice!* When all the rest of boykind was out burning its fingers with fire-crackers.

Grandmother was obdurate, obstinate, unyielding, inexorable, unbending, inflexible, firm and totally callous, and all of the other stern virtues in her attitude toward our pleas, threats and general boyish bad temper. Soon it actually dawned upon us. We really were condemned to practice on the Fourth of July.

That was enough. We would practice all the rest of our life. We would practice until a poor limp little body would have to be carried away ready for the tube-roses and callas. We practiced as we had never practiced before. At the end of a half hour Grandma said kindly, "You may go out with the boys now."

Would we go out? Not much! We were condemned and we would keep it up until we toppled over from exhaustion. Grandmother smiled. We did not topple over. We made a great discovery. Our childish fingers found that certain exercises that had always been very difficult became delightfully easy. Piano playing for which we had very little taste became real fun, perhaps as much fun as the fire-crackers. That extra practice was just enough to indicate what practice might accomplish.

The only lesson or moral to this is that if the youngster can be induced to play just enough so that he can get some real fun out of his digital experiences he will learn to enjoy his practice. Most children, especially boys, object to practice because it is "so hard," and it is so hard because they have never practiced quite enough to find out how easy it may become. This is the only virtue in making a pupil practice.

Your Musical Vocabulary

HOW MANY musical terms do you know? Possibly the ordinary musician gets along with fifty or seventy-five. It has been estimated that in a modern English dictionary there are some 10,000 musical words. Of course this includes terms taken from German, French, Italian and other tongues. Schumann, and even Beethoven, were anxious to depart from the universal use of Italian in music and employed German terms. Thus there have come into the musical nomenclature many words that are mere translations of the same thought. Edward MacDowell and others were very strong for the introduction of

English musical terms. We feel that this is perhaps a mistake. If music is destined to be printed for sale in many different countries, some kind of musical esperanto or volapuk is obviously desirable. We are perfectly satisfied with the beautiful old Italian, naturally a musical language.

Such a term as *moderato*, which often appears in German as *Mässig*, is translated into English as *moderately fast*. What is gained by this? Surely *moderato* is simple enough when once learned. The modern custom of using colloquial and often primitive English terms, such as "limping, bit by bit," "make the right hand fluffy here," could not easily be translated into other tongues without much confusion.

Our valued English contributor, Francesco Berger, compiled a book some years ago in which he presented some 1250 musical expressions and phrases, with their equivalents in German, French, Italian and English. The book is very helpful to the student who desires to increase his musical vocabulary. Nevertheless we deplore the custom of composers who make it necessary to employ more than one language in music.

The Musical Mind

IS THERE such a thing as a musical mind?

We are assured that there is.

By "musical mind" we mean that certain parts of the brain seem to be dedicated to Music by the Maker.

The relation of this musical mind or musical section of the brain to the normal brain varies enormously with different individuals. The range is from absolute "tone deafness" to that abnormal extreme where music seems to overwhelm the individual's thinking machinery as the tropical jungles literally consumed the huge and costly apparatus that de Lesseps deserted at Panama.

This phase of mentality might be called an ultra-musical mind, a mind which can best be described as "all music." Such a mind was that of Blind Tom, the negro idiot whose remarkable playing amazed our grandfathers. In many of our leading hospitals for mental diseases pronounced cases of ultra-musical minds may be found. Some of these cases are bewildering instances of genius.

We know of a young Scotchman, for instance, who has been confined in such an asylum for years. He has been pronounced by many outstanding musicians as one of the greatest musical talents of all times. His technic at the piano was unlimited and his repertoire enormous. He was known to have learned whole concertos by ear in an incredulously short time. He would play at command any of the Bach *Forty-Eight Fugues*, and leave out any one of the voices from the piano part and sing it with his own voice while playing. His comprehension of music was as marvelous as his failure to comprehend anything else. On subjects other than music his mind was that of a little child. His condition is possibly the result of prenatal conditions. His musical mother prayed that her son might be a great master and with this great hope studied music with almost frenzied enthusiasm. The man is still in his thirties, handsome, powerful—hopeless. The foremost psychiatrists have declared that recovery to a normal condition is unthinkable.

On the other hand, we may say with security, that most of the great masters of music have had "musical minds," but with their mentalities broadened and balanced in such manner that they have been valuable members of society. Schubert's marvelous musical mind is one instance. He was an exceedingly simple, ingenuous man, whose great desire was to make music.

He was educated in the ordinary way and he was not in any manner unbalanced. Yet his mind was specifically musical. Those who saw him work, particularly his good friend, the famous singer, Vogel, used to declare that his compositions were the result of a kind of *clairvoyance*. In fact, he stated that Schubert's music "came forth to the world from a state of clairvoyance or somnambulism, without any free will upon the part of the composer, the forced product of a higher power and inspiration."

Charon's Twopence

HERCULES: First you come to a monstrous bottomless lake.

BACCHUS: And what must I do to pass?

HERCULES: You'll find a boat there,

A little tiny boat, as big as that;

And an old man that ferries you over in it,
Receiving twopence as the usual fee.

BACCHUS: Ah, the same twopence governs everything
Wherever it goes.

Thus did Aristophanes, in Greece, over two thousand years ago, satirize money in his ludicrous comedy, "The Frogs." Charon, the little old ferryman to the other world, exacts his fee for the trip. And we all have to pay the ferryman in some way or another, no matter how we travel.

In music there is now some surprise at the fees charged by certain teachers. These fees are usually based upon the law of supply and demand, precisely as are the fees of lawyers, engineers, surgeons and chemists. Where there is an enormous demand for the services of one very celebrated, and usually enormously successful man, the fees rise to mountain height. Charon exacts his twopence.

It is a commonplace among ordinary teachers to say of the man who is getting, let us say, "Fifteen Dollars a Half Hour!" "Why, no teacher can give in thirty minutes, fifteen dollars' worth of real instruction." This is doubtless true of most lessons. Yet with some teachers at some lessons the student may get certain instruction and information upon which his whole future earnings depend. More than this, with a very celebrated teacher, the student buys a part of his reputation, part of something which the teacher has spent years in acquiring and which is very valuable to him. If he is the kind of a teacher who is very particular about the kind of pupils he accepts, this reputation has a double value.

Let us consider Charon's twopence from another angle. We know of one famous performer whose income for many years has averaged over \$150,000 a year. This performer studied almost exclusively with one famous teacher who charged him next to nothing for his instruction. Yet, the pupil regularly earns the interest at 5% on \$3,000,000. Suppose, on the other hand, the pupil had paid the teacher during his study period the interest upon \$150,000, or \$7,500—about \$145 a week. Would not any business man consider that a wonderful investment?

The able experienced teacher has something very valuable to give. It makes no difference whether that teacher is working comparatively unknown in a country town or whether he is the famed pedagogue in a world music center. He is an asset to the community; and all those who are sincerely and genuinely interested in the betterment of man and in the success of the community should assist the teacher to get as much for his services as he possibly can.

An Etude Hour on the Radio

Over Station WIP, Gimbel Brothers, Philadelphia, Pa.

THE first ETUDE Radio Hour will be conducted November 12th, at eight P. M., Eastern Standard Time. The leading compositions in this issue will be played, with comments by experts designed to cooperate with the teacher. The Editor will give a very short talk on the need for a good teacher in the home. Mr. Preston Ware Orem, Music Critic, will comment on ETUDE music. From time to time our readers will thus become acquainted over the radio with our work and workers.

Laborphobia!

No worthy thing can exist without work. By that we mean that the mere matter of existence itself is dependent upon the hard work of some one. Those who do not work are eating up the work products of some other person. In music, however, the student can not live for one second—on the work of any other individual. The work must be done by the brain and fingers of the student himself.

There are some students who seem to be born with one of the most disagreeable of all diseases—Laborphobia.

Laborphobia! The Fear of Work. We coined this Greek and Latin hybrid. We hope that the Websters and Johnsons of the future will give it lexicographical recognition. The language certainly needs it.

The fear of work is one of the maladies most commonly met by music teachers.

Work is one of the few things in life for which there is no possible substitute.

Musical accomplishment is an edifice of work built upon an area of talent or genius.

You might own a priceless lot of ground at Forty-second Street and Broadway; but it would not pay any revenue until you had built upon it a profitable structure.

So many music students expect to collect a revenue from their music before they have even begun to work as they properly should. Every hour of practice should be an hour of building. You should demand of yourself that you see your musical structure rise before your eyes. You should not be content merely to serve time at the piano as though you were condemned by some musical court to work upon a tonal stone pile.

Make your work count; and above all things do not fear the grind. Once you are inoculated with the germs of Laborphobia—look out! Form the habit of going to your daily practice period with the keen delight that you might have upon opening an interesting book, anticipating a delightful meal, starting upon a long wished for travel tour. Not until one learns to love work instead of fearing it will one get the keenest delight out of music.

The trouble with many music students is that they are like the old Tar who, when asked by the ship's doctor how he felt, said, "Well, I sleeps well, and I eats well; but Doc, as soon as I sees a job of real work, I'm all of a tremble."

That thousands of students who wonder why they are not getting ahead have Laborphobia is obvious. The first step in the cure is to get right to work at once and never let up.

Eurasian Music

MORE and more we have come to realize that a very great deal of the music that is written at present is Eurasian in character. That is, it is a mixture of Occidental musical science and experience grafted with the time-old musical emotions of the Orient. Whether it be Javanese Bells of Debussy, the Mohammedan Wails of Rimsky-Korsakoff or the exotic clamor of Stravinsky, no one can deny the Orient. This hybrid art may be the music of the future. It may have more cosmic significance than we can vision. We confess we do not know. It is still distant from us, although all around us. It is better to confess our ignorance than to make a guess like the learned European scientists, who when they first heard of cotton or wool growing on bushes wrote lengthy works in Latin illustrated by pictures of bushes bearing *lamb*s as blossoms.

We are not, however, without convictions. This Eurasian music, with its slight tinge of African jungle sounds, does not seem to us to have anything like the chance for permanency as does for instance the music of the great Bach and his disciples. While the European races represent but a small part of the total population of the world, their dominance in thought and power is colossal, in comparison. The mixture of races may produce a greater race and a greater art. This is the sombre enigma of to-morrow.

An Italian Aspect of the Art of Pianoforte Playing

An Interview with the Noted Italian Virtuoso

MME. MARIA CARRERAS

Biographical

Mme. Maria Carreras was born at Rome. Her musical talent manifested itself at the early age of five. At the age of six she was awarded the first prize, granted in a contest conducted by the Municipality of Rome, carrying with it a scholarship at the Royal Academy of Saint Cecilia. The aged Franz Liszt heard her play and kissed the little girl, prophesying a great future. Thereafter for fifteen years she studied under the direction

of the great Sgambati, who also conducted her first concert with the Rome Philharmonic Orchestra, at which she played the "Concerto in G Minor" of her master. So successful was her early professional work that the famous Russian conductor Safonoff engaged her for a series of concerts in Russia with the Imperial Society of Music. Since that time she has toured through all of the European countries and through South

America. Her services have been immensely in demand in connection with famous orchestras in Europe. Her first appearance in New York was in January, 1923, when she was received with very great enthusiasm by both the public and the critics. Since then she has toured America with great success. There has been in recent years a notable change in the Italian interest in "non-operatic" music.

MUSICAL INCLINATIONS in children manifest themselves at a very early age and should be watched with very great earnestness and care by parents, because real talent is very precious. The child's personal inclinations are a good indication of the future. In my own case, music always meant more than anything else. I never played with dolls because the piano meant so much more to me than toys. My music was my play; and therefore, practice never seemed to be work. When I was with Maestro Sgambati, I sometimes practiced as long as seven or eight hours a day—seven or eight hours of delightful work at the keyboard. If the pupil resents practice, there is either something wrong with the pupil or the teacher.

"Practicing is naturally the most important factor towards acquiring dominion of the keyboard and the pedals at I am of opinion that it is the way one practices more than the length of time one practices that obtains results. I never practiced more than four hours a day with one or two intervals and only in particular cases longer.

"As soon as one notices that the mind is tired out and does not guide and control fully the movements of the fingers, that is, that does not grasp clearly and definitely advance the passages which the fingers should execute, interrupt practicing, as the same becomes useless and even worse it becomes harmful. Your fingers acquire so to speak a divorce from the mind and this makes your playing mechanical, cold and soulless.

"In the minds of many people, Italy is a land where opera, and opera only, is the music that is appreciated. This is largely true of certain sections of Italy; but it must not be thought there is not a very large and growing cult of music lovers who embrace a love for music apart from that of the opera and of the church. This is largely due to the splendid leadership of my master, Giovanni Sgambati. He was born in Rome, May 18th, 1843, and died there December 14th, 1914. He was a pupil of Aldega, Barbieri and Natalucci. When Liszt came to Rome, Sgambati became his enthusiastic pupil and disciple.

"Sgambati became devoted to the more modern composers of other countries of Europe and gave concerts in Rome at which he conducted such works as the Beethoven 'Eroica' and the Liszt 'Dante' symphonies. It was his plan to acquaint the Italian public with obsolete music. Although his concerts were artistic successes, it was only with difficulty that he combatted the special preference for the music of the theater. Only in recent years has the fruit of his great efforts ripened to a wider appreciation. Richard Wagner took a great interest in Sgambati as a composer and found a publisher in Germany for his chamber music. For many years he headed the piano department at the Liceo. His compositions give him highest rank among the Italian composers who have devoted their special attention to instrumental music rather than to the opera and the church. Sgambati was a most artistic and painstaking teacher, who devoted himself to my career with an earnestness which must ever remain a source of gratitude.

Two Leading Schools

WHEN I was a child in Italy, there were virtually but two schools of pianoforte playing—that of Rome, dominated by Sgambati and influenced by the modern and liberal ideas of Franz Liszt, and that of Naples which was dominated by Beniamino Cesi. Cesi was born at Naples, November 6, 1845, and died there January 30, 1907. He graduated at the Naples Conservatorio, under Mercadante and Papalardo. He also studied piano privately with Thalberg. In 1866, he became professor of pianoforte playing at the Naples Conservatorio and in 1885, at the Petrograd Conservatory.

There his left hand became paralyzed and he was obliged to return to Italy, where he spent much of his time in writing. He composed numerous piano pieces, songs, and a pianoforte method which became very popular in Italy.

"His playing was characterized by great neatness, brilliance, elegance and clearness of passages. These characteristics he sought in his pupils, to the exclusion of those broader qualities which the artist pianists of to-day identify with fine piano-playing. His technical methods were strict and severe. The hand was to be held continually in a position parallel to the keyboard. The finger action was high and forced, not unlike what I am told was the method employed at Stuttgart in the Lebert and Stark School. This tended to rigidity and strain and it is not inconceivable that the paralysis which this master suffered may have resulted from the exhausting work that he exacted from his hands.

"It is very fortunate that the newer school of pianoforte advocated by many modern masters, notably Breithaupt, and developed to perfection by the incomparable Busoni, develops freedom from restraint and independence in musical control. Fortunately for me, Sgambati was first a musician, and he concerned himself more with the getting of the artistic result than with excess of technic. It should be said, however, in justice to Cesi, that the piano he used was the piano of the old days of Pleyel and Erard, limited in tone power although so delicate and prompt in its action. It was a totally different instrument from many aspects when compared with the modern piano. It lacked in sonority and its action was extremely light. Cesi handled the piano as a solo instrument, Sgambati and above all, Busoni, as the instrumental synthesis of the orchestra. The musical public has forgotten what the piano owes to the tre-

mendous genius of Franz Liszt. It was Liszt who synthesized in the piano the whole symphony orchestra. This called for an instrument of a much grander scale; as it was afterwards realized by the manufacturers. He seemed to foresee the very frontiers of the possibilities of the instrument. Indeed, many of his compositions are still so difficult that they are literally unplayable in all their possibilities, except by a very few virtuosi.

"It is inconceivable how such a pianist as Liszt, who foresaw the development of the piano so perfectly as to compose works which were scarcely executable on the instrument he had at his command and which are even today scarcely playable in their entire sonority and possibilities, should not have had more influence in the way a modern piano should be treated. Many pianists, practically all to-day, handle the piano as an orchestra, but this is due more to the influence that Busoni has had on the pianistic world. With Liszt culminated the golden epoch of piano playing; with the appearance of Busoni another epoch began. I used to live in Berlin and was coaching with him when most of the greatest pianists (some of the older ones still living and playing to-day) were influenced by his amazing technic which exploited the instrument in all its manifold possibilities. I do not desire to hurt susceptibilities and consequently do not desire to mention names, but I can assure you that I have heard many a celebrity of the keyboard (I mean pianists even more celebrated in those days than was Busoni, himself,) alter their ways and embrace the Busoni ways. In my mind Busoni and Liszt were the only pianists of whom one could unreservedly state that they dominated the instrument.

"With the growth of the piano, it has become possible to play for much greater audiences. In the time of Liszt, piano recitals or concerts at which the piano was a solo instrument were given in halls for about six hundred or seven hundred people, even less. Now recitals are given also in halls for from three to five thousand auditors. The piano made to meet the genius of Franz Liszt has made this possible. This larger and grander instrument demands a very different technical treatment than that which Cesi employed with his ten books of exercises which were largely devoted to digital training as dissociated from the rest of the playing apparatus. No longer is piano playing a mere matter of lifting the fingers from the keyboard and hammering them down. The muscles must have more swing to them. In fact, the whole upper part of the body must have the suppleness, ease, grace and spring that characterize the muscles of a great dancer. Moreover, with the playing apparatus in this condition, it is possible to transmit the musical thoughts of the brain to the fingers so that each finger becomes a kind of individual sub-artist painting tone with an immense variety of rich colors, yet controlled. In the old-fashioned school, of which Cesi was the exponent, the colors were missing. There might have been perfection of design and great accuracy, but, compared with the modern style, it was like comparing a colorless etching with a great oil painting.

"Notwithstanding the restricted methods of Cesi, it must not be thought that the Conservatorio at Naples is not a very great school with wonderful traditions and splendid accomplishments, now advancing along modern lines. Naples is and has been one of the foremost centers of music of the whole world. We should not forget that the piano itself is the invention of an Italian, Bartolomeo Cristofori, 1655-1731, and that the first great master of the piano was the Neapolitan, Domenico Scarlatti, 1685-1757, the father of modern pianoforte technic.

"One thing, however, we learn from Cesi, and this is that it is not a good plan to be too much preoccupied with finger technic. Of course there will always be a



MME. MARIA CARRERAS

demand for technic. Certain studies, and particularly scales and arpeggios in very liberal quantity, will always be desirable, but one must not forsake attention to the musicianly qualities which, after all, are the highest test of fine pianoforte playing.

"One may look for great things from the America of the future. America is turning away from the necessary materialism of its past. It is tired of materialism. It is beginning to realize the value of fantasy, poetry and sentiment. If this is not shown in any other way it is shown in the marvelous architectural aspirations in America's big cities. The huge buildings often show tremendous vision, power and imagination.

Enormous Application

"AMERICAN students have enormous application, but they still need more poetry. They must divine the wonderful art of conveying impressions. It is one thing to feel a thing yourself and quite another thing to make others feel the same emotions. Concert-goers go to concerts to receive impressions; memories that they can carry away with them. It is all very well to dream, but you must learn how to make others dream with you. The Italians have this gift in a remarkable degree, but they lack the American power of application. If this power of application and concentration to hard, earnest study could be brought to some of the great Italian native musical centers and combined with the inherent genius of the Italian students, Italy would fill the world with pianists. Italy is the land of singing because, on the whole, singing does not begin to require the enormous application which must be bestowed upon fine piano-playing. It is for this reason that Italy has produced so many immortal singers and so few eminent pianists. Busoni is her great outstanding genius. Sgambati, fine pianist that he was, is more renowned as a composer, as is Ottorino Respighi (born at Bologna, July 9, 1879). Giuseppe Martucci (born 1856, died 1909) was well known in his day as a pianist but better known as a conductor and as the pioneer of Liszt and Wagner music in Italy. As a composer his music is largely in German style, while that of the brilliant younger Italian composer pianist, Alfredo Casella (born Turin, in 1883), is more in the French style, owing to his French education.

"Interest in piano playing in Italy is growing continually, and it is not unlikely that there will return to the fatherland of the piano greater laurels in the future than in the past. Italy is welcoming the great masters of the instrument as it welcomed Franz Liszt, and it is sending accomplished masters of the instrument to other lands as teachers."

Self-Help Questions on Mme. Carreras' Conference

1. When does practice become worthless?
2. Who was Giovanni Sgambati?
3. What were the two schools of pianoforte technic in Italy?
4. Who was Beniamino Cesi?
5. Who is called the father of modern pianoforte technic?

Try Praise

By Mrs. Walter Simmons

THE average piano teacher's class has one or more backward or lazy pupils who apparently lack pride in the grade of work brought up to their teacher.

After exhausting every possible means for inspiration, the writer succeeded wonderfully with some by using extreme measures of encouragement—"praise," to be exact. There are pupils, for whom one has to draw on one's own imagination considerably in finding something to praise; but a girl who could not play C scale perfectly a few months ago, now plays every major and most minor scales nicely, since her teacher begged forgiveness of her own conscience, and told the girl her scales were becoming smooth and lovely! Now her scales are her pride.

A child does not like to occasion disappointment in one who regards her well. Another pupil brings up splendid memory work, because her teacher assures her that she has never overestimated her, and feels certain that such and such can be brought up perfectly by the next lesson. Needless to say, the amount of work assigned is brought up most satisfactorily.

Give your conscience a nap while you try "praising" the lazy pupil!

"Through the intelligent, tactful presentation of good music in a setting of interesting information attractively presented, the way is open for making ours a nation of music lovers."

—J. LAWRENCE ERB.

Four Charming Pupils' Recitals

By Eleanor Brigham

PROGRAM IV

A Program of Dance Music

THERE is scarcely any audience to whom this title will not appeal, and the program is indeed a singularly happy one. A folder program with a cut of dancing children in the center is effective; then inside on the left-hand page should follow the descriptive notes of the dances, and on the right-hand the program. By omitting one or two of the duplicate dances, as pianoforte solos, an old English dance could be added to the program and danced by eight or sixteen pupils. The costumes for the dance are very simple: the dresses for the girls being plain little gingham or chambray ones, and the boys to have overalls and colored shirts. Combine with the dancing teacher in giving this program and see that her name is well placed on the program. If a folk dance seems too complicated, have a minuet or a waltz. The program will be entertaining in itself if no other opportunities for students other than as soloists are necessary.

Morris Dance F. P. ATHERTON

A fine rhythmic duet for two advanced pupils. It has a few difficulties in triple and double time, but they are not too hard to overcome with practice, and the result is entertaining.

Menuetto in B Minor SCHUBERT

This familiar Menuetto has the charm that comes in all this composer's work and in this edition is amply supplied with notes in regard to its performance.

Toccata Caprice G. N. BENSON

The first theme is written in fluent sixteenth notes, the second with a left-hand melody with sixteenth-note accompaniment, and the third with sustained notes in both hands. An excellent study and a pleasant recreation.

Dance Bizarre L. J. O. FONTAINE

A bright composition with fine opportunities for big hands, although it contains nothing that the average hand cannot play.

Our First Waltz T. F. ZIMMERMAN

An easy piece which is tuneful and well constructed.

Courtly Dance G. D. MARTIN

A tuneful dance with splendid practice in triple time.

A Gay Little Dance E. L. ASHFORD

A jolly composition which sounds much harder than it is to play.

La Chasse aux Gazelles (Galop) A. CALVINI

A lively duet which is full of life and is pleasing to pupils because of its brilliancy.

Tarantella E. POLDINI

Clear finger work with small reaches makes this dance good material for teaching.

Valse Episode C. W. KERN

A fine pedal study which contains much material in short arpeggi, clean chords, fluent runs and rhythm.

Gavotte S. PELLNIKOFF

A splendid composition which must be played by a pupil with a large hand, and by one whose chord grasps are clean-cut, so that the staccato will be effective.

Petit Menuet KOPYLOW

A very neat composition with the study as an essential part and with a lovely little melody.

How Jenny Dances KOPYLOW

A merry dance which is great fun to play but necessitates good scale work and clean grace notes.

Hip-Scop Schottische ADAM GEIBEL

A happy dance with simple notes and no peculiar difficulties.

Think of Me (Waltz) H. NECKE

A graceful piece well fitted for the little hands of a beginner's first year.

Matushka H. ENGEL

A Polish dance in mazurka form, which needs a pupil whose hands are firm and whose sense of rhythm and accent are well developed.

Minuet a l'Antique PADEREWSKI

An arrangement of this famous minuet for two pianofortes.

If substitutions for any of the selections given, or additions to the list are wanted, any of the following will be effective:

Valse BOROWSKI

Minuet from Military Symphony HAYDN

Second Valse GODARD

Minuet Badin DOLMETSCH

Scene de Ballet G. LAROSE

Mazurque Caracteristique J. F. FRYSSINGER

Sarabande HANDEL

Concert Polonaise H. ENGELMANN

Hungarian Dance BRAHMS-PHILIPP

Callirhoe Dance CHAMINADE

Mazourka di Ballet F. P. ATHERTON

Mazurka in E Flat LESCHETIZKY

Descriptive Notes About the Dances

Morris Dance. An old-fashioned English dance of the time of Henry IV. It was usually danced in couples for festal occasions and was really a pageant. The dresses of the dancers were ornamented around the ankles, the knees and the wrists with different sized bells. May Days were often celebrated by this dance, and among the many characters were a Lady of May, a Fool, a Piper, and sometimes a Hobby Horse, four Whiffers, a Dragon and various other fascinating figures.

Minuet. A dance of French origin. The name is derived from the French 'minu' (small), and refers to the short steps of the dance. The minuet was danced at the coronation of King George III, of England, and was at that time at its height of popularity.

Caprice. Another French dance of the period following soon after the minuet.

Dance Bizarre. A dance full of the eccentricities that its name implies.

Waltz. The waltz was first heard of in Bohemia in the eighteenth century, but is said to be of German origin.

Galop. A very quick-spirited dance of German origin, which was introduced to France in the early nineteenth century and took root very soon.

Tarantella. A dance of Southern Italy. The music is of six-eight time, and played at a continually increasing speed. It is danced by two people who often play castanets and tambourines as they dance.

Gavotte. A French dance. It is in moderately quick rhythm, written in two parts, both of which are usually repeated. The second part is of the more quiet character.

Schottische. A Scotch dance which is not unlike the polka and galop, but a bit slower. It was first danced in England in 1848.

Mazurka. A national Polish dance first known in the sixteenth century. It is danced by four or eight couples and is remarkable for its variety of figures and the peculiar steps necessary to its performance.

Pupils should feel that a recital is going to be a pleasure to the audience as well as to themselves. If once they realize that a program is to be some artistic arrangement of good compositions in which it is their privilege to do their share—whatever it may be—the foolish, frightened nerves will disappear.

Why not make a program different from those you have already given, and keep your audience expecting something new and entertaining each year?

Contemporary Musical Comments

"A good many of the experimenters in modern music seem to me to be headed down blind alleys. They seem to be walking sideways. There is no convincing impression of progress or development in what they are doing."

—BRUNO WALTER.

"We are in the midst of a vital and important musical development and it is important that we be conscious of it. Significant of the musical development in this country is the fact that the smaller towns now demand the same program as New York, Boston or Philadelphia. In fact, the same program is successful anywhere."

—OLGA SAMAROFF.

"I should like no child to take piano lessons till it has sung for some years, and thereby developed its musical instincts, for piano-playing is by no means a sure method of developing them. It lacks the intimacy of singing, and the technical side of playing demands so much of the child's attention that often it hardly hears the music at all."—SIR DAN GODFREY.

"The jazz opera cannot be entirely jazz. Jazz is not grateful music for the voice. It is easy to dance to and difficult to sing. In it the words seldom matter. The tune seldom matters. It is the rhythm which makes jazz. A whole opera in that vein would be inconceivable."

—GEORGE GERSHWIN.

Digging and Plodding in Music

BY EDWIN HALL PIERCE

How Work Solves Many Student Problems

WHEN the Editor of THE ETUDE suggested the subject of this article, he coupled it with the advice that examples from the biographies of various noted musicians be cited. Although mention can and shall be made of a few inspiring and instructive instances, it is nevertheless a curious fact that but little mention is found in the printed accounts of the lives of great musicians, of long, patient hours spent in practice and study, for many years before they arrived at success, and, in most cases, for many years after that. And yet, is the fact "curious," after all? Suppose a young reporter to be assigned to write up an account of some gentleman prominent in high society; would he not be laughed at for his trouble if he should take pains to ascertain and tell the public that the gentleman bathed and shaved regularly and invariably changed his collar when it was dirty! Such things are of course taken for granted and fail to form a topic of conversation in polite society; though perhaps they might appear novel and interesting to a Congo savage.

To a musician, or to any person well versed in music, the digging and plodding incident to acquiring and retaining the consummate skill of an artist is such a commonplace that one would scarcely think of boasting about it himself or remarking it in the case of another. Nor is the digging and plodding confined to one's student years. In *Great Pianists on Piano Playing*, several of the artists interviewed by the author spoke of the labor of keeping up their technic by constant practice, as a heavy burden, but as the price they must pay if they would not fall behind in their art.

The mere extending of one's repertoire with new pieces, is in itself a serious task. A mature artist will sometimes study on a new concerto for a year or more before feeling that it is perfectly mastered and ready to produce in public. Nor is the case otherwise with composers. Beethoven kept manuscript note-books in which he jotted down musical themes as they occurred to him, and he was continually overhauling and improving them up to the time when they were used as parts of completed compositions. Brahms used to keep up his mental technic by working exercises in counterpoint, canon and fugue, in the intervals between real creative work. Mozart and Schubert did neither of these things, but they were *always* composing, and so always kept their hand in. Both of them possibly wrote an unnecessarily large number of works—over a thousand in each case—many of which are now of little interest. Would it not have been better, you ask, if they had written only their best works, and left the rest unwritten? Yes, undoubtedly, *had it been possible*; but quantity, in their case, helped quality. Had they rested their pens waiting for some wonderful inspiration, they would have lacked that consummate ease and skill to express their musical ideas. That ease and skill came from tremendous grinding routine.

Classical Examples

The boy Handel, practicing in an attic room on a "dumb spinet," hoping to escape the notice of his father who was opposed to music; the boy Bach, stealing down stairs in the moonlight to make copies of some much-coveted music which had been withheld from him by his stern grown-up brother; Schumann, in his college days deciding to become a professional pianist, and endeavoring to make up for the deficiencies in earlier practice by almost superhuman feats of application and (unwise) ingenuity, injuring his hand at last so that he could not play at all, but confining himself to composition and to writing musical criticism and essays; Grieg, while a school-boy, intentionally getting his clothes wet on a rainy day so that he would get sent home from school (he planned to practice on the piano when he got home); ponder on the results.

Young Wagner, ambitious to compose for orchestra, his first orchestral composition throwing the players into fits of laughter because, as he himself enjoyed telling in later years, he had written such an absurdly tasteless part for the drums, young Dvořák making a still more absurd failure in a piece written for a small orchestra in his native village (only his trouble was with the brass instruments, having his transpositions wrong)—both of these men lived to be among the greatest masters of orchestration the world has ever seen, thanks to their unconquerable grit and steady hard work.

Liszt, the pianist, and Sphor and Paganini, violinists,

often practiced nine hours a day, in their youth. Liszt suffered a serious break down in health, from which he slowly recovered; Paganini, except for his being the greatest violin player (from a technical point of view) that had ever lived, was a rather ignorant, worthless fellow; Sphor, having a constitution of iron, was able to stand it, and became not only one of the greatest of violinists and composers but also a man of culture and learning.

Safe and Sane Habits

All these examples, while interesting, are somewhat abnormal; most of them are scarcely safe to imitate, for obvious reasons. What then is a safe and sane allotment of practice for one who would become a musician? Opinions differ, but personally I would say about four hours' daily practice on one's instrument and two hours spent in study of Harmony and its allied branches, such as Musical History, Biography and Musical Form. The principal period of practice should be early in the day, but after rather than before breakfast followed by another beginning about three o'clock. This, of course, is for those who are devoting their entire energy to music-study. For children who are in school, or young people who are at work, much may be accomplished with one hour a day, provided they really practice faithfully and efficiently, and do not simply "go through the motions" and watch the clock. But above all things, it must be *regular*—not broken into by visitors or various outside avocations. Also, *it must be done at a time of day when the body and brain are not weary*. I once happened to be at the home of one of my pupils in the evening, some social occasion with his parents. The lad was not there, but came in about ten o'clock, from a boy-choir rehearsal. Through the day he had attended school as usual, but from four to six had been taking part in some rather strenuous Boy Scout doings. After supper, before rehearsal, he had given one of his school lessons "a lick and a promise," and then had hurried off. His eyes were already drooping half-shut, and the logical thing was for him to go right to bed. What was my surprise to hear his mother say—"Now William, go and do your practicing and then off to bed!" Now practice done under such conditions is absolutely worthless. To receive proper benefit from it, the brain must be clear and the muscles not previously wearied. In this it differs entirely from performing a task of manual labor. If one has to shovel snow, for instance, or pile up bricks, no matter whether the person feels tired or rested, if only stays on the job, sooner or later the snow *will* get shoveled or the bricks *will* get piled; but, to get the benefit of practicing, it is not sufficient merely to play over certain exercises or pieces for a certain length of time. Practice, if efficient, means doing something to one's own brain and muscles which causes them to store up certain impressions and acquire certain habits, and this absolutely cannot be done unless they are in a proper state to respond normally.

I am not ready to accuse the children and young people of this generation of being lazy. The reverse is true; but the trouble is that they have too many varied interests and distractions, many of which did not exist in former years. Some of these are, in themselves, so good that to complain of them would call down an avalanche of criticism on my head; yet if one would excell in any art, he must learn to set his face like iron against all unnecessary activities that waste his time. Children have not the judgment to plan for themselves in such matters—their parents should take thought for them.

Guidance of Parents

I once met a young man barely out of high school, who had been studying violin for a year or so with a distinguished teacher in a neighboring city, and who had recently surprised everybody by obtaining a position among the first violins of a first-class professional Symphony Orchestra, and this solely on his own merits, without any recommendation from his teacher or other outside influence. As it happens in countless instances that earlier and comparatively unknown teachers who have laid the solid foundation fail to receive the recognition due, and especially as his studies under this last teacher had been so brief, I was interested to make inquiries as to where he had received his elementary instruction. To my astonishment, two teachers were named (and no others), one of whom I knew to be of very limited at-

tainments, although faithful, the other, more showy, but scandalously superficial and unconscientious.

Not satisfied with the result of my inquiries, I interviewed the young man's parents. "Which one of his early teachers," asked I, "do you think chiefly deserves credit for helping your son lay a good foundation in his musical studies?"

"I think I ought to claim that credit *myself*," replied his mother. "When he was a beginner, eight years old, I used to sit by him and see that he practiced his lesson faithfully. If there was anything he did not understand about it, I made him ask his teacher and bring me back word of explanation. At first I had him practice half an hour a day; by the end of the first year or so he had acquired the habit, and I did not have to oversee him. By that time he practiced an hour a day. When he grew older, we increased it to two hours, as he appeared to show real talent and liking for it."

"But we do not think," broke in his father, "that he would have learned much from either Miss F. or Mr. G. if his mother had not taught him how to practice."

The lady was absolutely right. Later on, I discovered that also the young man's father had exercised a remarkably beneficial side-influence. Although engaged in business of a most prosaic sort (and successful in it), he was a man of scholarly tastes, a collector of rare books, and had taught his son the habit of research, the use of works of reference, and the holding of ideals of accuracy and thoroughness. He had also impressed on him successfully the fact that it is both possible and best to acquire the *habit* of hard work and concentrated attention on the task in hand. That habit once acquired, it no longer becomes a daily struggle of the will against laziness or outside distractions, but actually a mild form of pleasure—like eating one's regular meals.

The above account is actual fact; but I fear it would be hard to find many such instances here in America, as the case is exceptional—more's the pity. Such cases are less uncommon in Europe.

Increasing Technical Demands of Modern Music

If it was necessary in the days of the Old Masters to go through with great digging and plodding in order to become a competent player, it is doubly so now; and the worst of it is that "the end is not yet." Were it not that modern methods of teaching are greatly improved, it would be impossible for more than a very limited few ever to acquire skill enough to meet the present demands upon even the better sort of amateur players. A century ago, when Beethoven was employed on some occasions by Thompson, a British publisher, to arrange accompaniments for some Scotch songs, he besought Beethoven to avoid strictly that combination of rhythm known as "three against two," because no amateur could play it! Nowadays that is taught in the regular routine by all teachers worthy the name, and successfully acquired by their pupils without any particular excitement. Some fifty years later, when Liszt wrote his *Hungarian Rhapsodies*, there was scarcely any one who could play them except himself and his own little group of highly advanced pupils. Nowadays I have several times had pupils, school-girls of say sixteen, ask me to teach them the *Second Rhapsody*, or the *Sixth Rhapsody*, and when I demurred on the ground of it being as yet too difficult for them they bought copies and worked clandestinely until they were able to wade through after a fashion. The older classical music is made up of a certain fund of musical material—large, it is true, yet in a certain sense limited. There are "triads" that can be formed on each degree of the scale; also "chords of the seventh"; arpeggios and various accompaniment figures derived from these; major, minor and chromatic scales; then the devices of "suspension" and "anticipation"; also the "organ-point" (stationary tone in the bass). If one grew familiar with all these (even if one had not studied harmony, and did not know them by name), nothing could be found in music which was wholly strange. But to-day such composers as Debussy, Ravel and Scriabin use strange and baffling combinations of tones which do not fall into the category of any of the old recognized chords. They even use new and strange scales such as the whole-tone scale and others for which the old standard courses of music study give one no preparation.

Pianists of the present day who would be abreast of the times must learn all that their forefathers did and

then a great deal besides. Nor is the case otherwise with the violin technic. The concertos of Rode, Viotti and Kreutzer were once the great show-pieces of the greatest virtuosos. Now (with the exception of Viotti's *Twenty-second*, which is still occasionally heard in concerts), they are used merely as valuable *studies* to introduce advanced students to the "grand" style in performance. The orchestral parts for first violin—nay, even second violin and viola—in Tchaikowski's symphonies (to name only one instance) are more difficult than the *soloist's* part in these old concertos; while Wagner's orchestral parts are often incomparably more difficult, and those of Richard Strauss demand the highest virtuosity in technic, from each and every player.

The writer was present in the orchestra at a certain concert where one of the leading solo violinists of to-day played Saint-Saëns' *Introduction and Rondo Capriccio*. It is really a difficult and brilliant piece, and he played it faultlessly; yet the orchestral violinists failed to be specially impressed. "That stuff is easy," said one of them, speaking to another. "If he wants to show us what he can do, I'd like to hear him play through *this* without a mistake," and he pointed to the first violin part of Richard Strauss' symphonic poem *Don Juan*, which lay on the desks, being part of the same concert program, and which had to be mastered by all the sixteen first-violinists with only a beggarly four rehearsals, while the solo artist without doubt had studied the Saint-Saëns number at least a year before he presumed to perform it in public for the first time.

I give this incident merely to illustrate the point that the technic which belonged solely to the virtuoso of former days, is now expected of all high-grade professional players and no longer excites any great surprise even in a well-gifted amateur. This makes it doubly necessary for all earnest and ambitious students of music to acquire early the great and indispensable habit of digging and plodding.

A Counting Contest

By Arvilla H. Wade

MANY piano students, especially the young ones, dislike counting. Often the spirit of the lesson is spoiled by the constant nagging of the teacher to get the pupil to count aloud during the lesson. It is evident that such a student does not count while practicing.

I found a counting contest created great interest and brought about splendid results. A cardboard chart with the name of each student and space for marking each week was hung in a place to attract the attention of students while waiting.

The idea of the contest was to form a habit of counting aloud; so a mark was placed after the pupil's name each time he had to be told to count. A naught after the pupil's name proved to be a great joy to him. He soon found, however, that if he was to remember to count at the lesson, that it was necessary to count while practicing away from the lesson. If the counts were not spoken clearly and distinctly, a mark was added to the others. An inexpensive prize, given at the end of each month to the pupil having the fewest marks after his name, helped to intensify the interest. A new start was made each month, so that those who had many marks against their names might be encouraged to try harder the next month.

Class Lessons and Accenting

By La Von Edsell Kirby

EVERY child likes a clapping game, and nothing develops a sense of regular accent any better than clapping the hands. The teacher may use a familiar rhyme from some beginners' book as:

There | once was a | girl named Se- | re-na x x x
Who | played on an | old con-cer- | ti-na x x x
Its | whee-zy old | tone
Made the | fam-i-ly | groan
But it | did not dis- | turb Miss Se- | re-na x x x

Repeat the rhyme to the class, stressing the first word in every measure. Let the class discover what the time signature should be. Some child will soon say $\frac{3}{4}$. Then ask if the verse begins on the first beat of the measure; and they will discover that the first word is an off-beat left over from the last measure of the last line.

Call attention to the rests, or breath the voice takes, while the hands continue clapping. Have the class repeat the rhyme clapping loudly on the first beat of the measure and softly on the last two beats.

The children will bring original rhymes to the class if the teacher suggests it and, they will be glad to play teacher and explain their rhyme and question the class.

Writing Harmony Exercises

By Dr. Annie Patterson

THE study of Harmony, even of an elementary kind, is so essential for the serious music-student that there are few, especially among those who qualify in organ or pianoforte playing, who do not aspire to know something of the subject. Within recent years, as most musicians know, what is called "Modernism" in music has, more or less, thrown the old classical rules of harmonic writing overboard. Yet since, to qualify for any athletic sport, there are preliminary exercises which need cultivation; so, in subjects like the combining of chords, as the linking of melodies (the art of counterpoint), there is required the patient learning and practice of even the strictest rules in order at least to attain to some mastership in altering or breaking them to attain to some special coloring in the music-picture.

The most confirmed harmonic innovator of the day willingly confesses his obligation to J. S. Bach, Mozart, and Beethoven. Even if the smooth and sugary harmonies of Mendelssohn have gone out of fashion (with some, though not with all), the delicious chromatic cascades of Chopin, faithful enough to old traditions, still hold their own for beauty and appeal, even with the greatest "Sonorist" of them all.

Harmony, then, needs to be studied, from the *genus* of the "Common Chord" upwards, through all the species of superimposed triads, inverted and otherwise, until all possible metamorphoses of the combined sounds are familiar to the ear. The first step in this study is, without doubt, an attempt to put musical sounds to paper; so we will now consider briefly how this may be done as neatly and correctly as possible. The general untidiness and careless scrawling which passes for musical manuscript might go to show that much has to be learned, even by the expert composer, in the matter of making legible "copy." An old music-master of the present writer used laughingly to say that many girl-students of his harmony class might as well have been

writing their exercises with a crochet-crook or a knitting-needle as with a pen, so little did their script attempt to make "crotchet" or quaver strokes and tails go in the way they ought to go.

Blocking out the writing for four voices (S. A. T. B.) on two staves (treble and bass), the best plan is to turn up (on the right side) the tails of notes for the soprano and tenor voices, and to turn down (on the left side) those for the alto and bass parts. Again, crotchet and quaver heads need not have the dimension of a pin-point nor yet the indistinct blot-mark that cannot clearly be allocated either to space or line. Lines (from notes, and for bars) should, moreover, be straight; not straggling all over the staff. The upper part of the chord, too, should come directly above the lower harmonies; the whole chord needing to occupy a straight (perpendicular) position as regards the staff-lines.

Writing in pencil is to be avoided save for rough work; the teacher's eyes should be considered.

It requires some practice to make treble and bass clefs nicely. They should be done as closely as possible to the printed model. Sharps, flats and naturals also should be neatly written, not scribbled in a tipsy kind of fashion as if they were like flies in honey. A little care and thought will go a long way in turning out a good legible manuscript; and it is well worth while.

Harmony exercises should, as a rule, be written away from the keyboard. But, once the chords are down, according to rule, there can be no harm—in fact, quite the reverse—in checking the sound they convey by playing them over on the piano. Despite old Bach's sneer at the "harpsichord knights" (who composed at the keyboard), the actual sound, mentally seen rather than heard when merely looking at the score, is very helpful to the harmony student, were it even to confirm the mental impression.

The Private Box

By Vecchio Maestro

SHOULD a music teacher bob her hair? Momentous question. Why, not? Liszt, Rubinstein and Paderewski did. But male ivory polishers have given it up. Perhaps they are like the young man about town who said that he had given up cigarette smoking because "it is so durned effeminate."

The hankering for descriptive music dies hard. Rachmaninoff did all piano-kind untold injury when he persistently refused to hitch a story on to his great Prelude. Every girl who bangs out the initial "Boomb, Bomb, Boomb," likes to imagine herself as Katherine the Great, keeping step with the tolling of the Kremlin.

A food doctor recently exhumed the old theory that we are made up largely of the food we choose to eat. Certainly, a brick house is made of bricks and a stone house is made of stones. A musician is made up mentally very largely of the music he chooses to play. If you have a jazz job, look out. Balance it with a diet of the classics or you will soon have a jazz brain.

Some teachers scoff at scales. Their playing usually reveals this. Nine-tenths of "the great technics" of the world are to be found chiefly at the top of a very tall ladder of scales and the like.

Thinking and doing are two very different things. All the musical ambition in the world is as flat as a pancake unless it fires you to practical action. "What he greatly thought he nobly dared," sang Homer.

Don't bore your fellow musicians. Musicians often have a surfeit of the other fellow's music. We know of a famous cornet player who resigned his position in a

band because the fellow on the stand behind him "played in his ears," to show off. Don't show off before musicians unless they insist upon it.

Asking questions is a habit every progressive music lover should never lose.

How much do you really, honestly know about music? Find the frontiers of your musical knowledge and try to push out further every day of your life. Plato put it this way: "It is better to be unborn than untaught; for ignorance is the root of misfortune."

Find the reason for the greatness of all the masters. If you say that you don't like Schubert, or Weber, or Mozart, you are tacitly admitting that you have only a superficial knowledge of the works of these masters. Get their works in a cheap edition and make a study of them. Most of the musicians I know have never really gotten a comprehensive knowledge of the works of more than a very few masters.

Bettina is taking music lessons. She is in the middle of the third grade of the Standard Graded Course and is having a thrilling and delightful time with it. Bettina is our colored maid who practices by permission on the up-stairs piano when the family is out and her work is done. Seventy-five years ago few negroes could have dreamt of such an opportunity. Now, many of her white sisters invest their spending money in moving pictures which leave sky-rocket impressions on their eyes and brains and sometimes ulcers in the soul. Which is more to be praised? Bettina, making a permanent investment in musical education or her white sisters who would find it difficult even to name the pictures they saw a month ago.

DON'T FORGET TO LISTEN IN ETUDE RADIO MUSIC HOUR

Co-Operating With Teachers and Students Everywhere
Station W. I. P., Gimbel Brothers, Philadelphia

Eight O'Clock Eastern Standard Time, Thursday, November 12th

Amateur Composers

By the Eminent Composer, Teacher and Critic

FELIX BOROWSKI

Felix Borowski, born at Burton (Westmoreland), England, was educated first by private teachers in London, later at the Cologne Conservatorium, where he was a pupil of Jensen in composition, of Georg Japha in violin playing and in piano of Ernst Heuser.

Began his career by teaching in Aberdeen, Scotland, but in 1894 returned to London. His Russian Sonata for piano, published in 1896, attracted considerable attention and won strong commendation from Grieg, Rosenthal, Leschetizky, Rheinberger and others. The growing reputation of Borowski led, in 1897, to an offer from Dr. Ziegfeld, of Chicago, to come to America as head of the composition department of the Chicago Musical College. Borowski accepted this position and remained a member of the faculty of the institution until 1916, when he became its president upon the retirement of Dr. Ziegfeld. He resigned that position in July of this year and is now teaching privately in Chicago. In addition to his work as a composer and teacher, Borowski has been active in the literary field of music.

He has been music critic for the "Chicago Evening Post" and the "Chicago Herald" and is now Chicago reviewer of music for the "Christian Science Monitor." Since 1908 he has been the writer of the Chicago Symphony Orchestra program books.

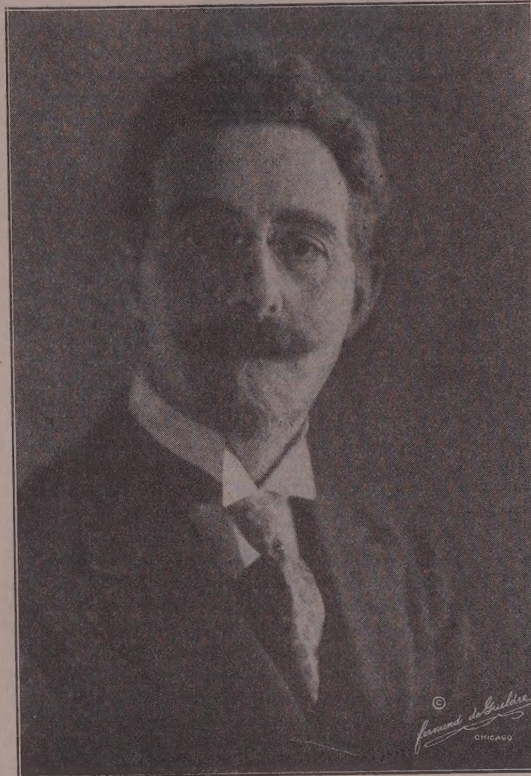
Borowski's compositions for orchestra include *Elegie Symphonique*, "Peintures," "Le Printemps Passionné," "Youth," "Ecce Homo," Concerto for piano and orchestra, *Allegro de Concert* for organ and orchestra, and many others. He has written three sonatas and a suite for organ. In spite of his works in the large forms, it is probable that, as in the case of many other composers, Borowski owes his reputation largely to the little pieces which have come from his pen. His "Adoration" for violin has long been popular with performers on that instrument, and there are but few piano teachers who have not made use of his "Valsette" and other pieces in that genre. Our readers will find one of Mr. Borowski's compositions in the music section of this issue.

IT IS ONE of the most remarkable features of musical composition that the great masters of it have been drawn, in the majority of instances, from the humbler ranks of society and that many of them have spent their existences romantically, if uncomfortably, in a condition of semi-starvation. The pre-eminence of the poor and the lowly in the field of musical creation has been so general that the average concert-goer would regard with surprise, and almost certainly with distrust, a symphony by a marquis or an overture by a millionaire. Yet there has been remarkable music written by composers who never have had to worry about their balances at the bank and who have practiced art for love and not for money.

In sketching an account of amateur composition it is not altogether easy to decide where to make a chronological beginning, or even to decide definitely what an amateur really is. It would be possible to start the list of upper-class composers with Nero, who certainly made music and who is said to have been inspired to a great burst of inspiration by the burning of Rome in A. D. 64—a calamity he not only was believed to have originated, but which—if Suetonius and other historians are to be believed—he accompanied on the cithara. But it would scarcely be profitable to drag the ancients into this discussion. Neither will there be space in which to consider the artistic exploits of the kingly and princely troubadours of the XIIth and XIIIth centuries, although those representatives of musical composition produced work much fresher and more vital than that created by the monks, who were the official composers of the age.

It will be convenient to begin a survey of amateur composers by taking the sixteenth century as a starting point. Not least among the writers of music who sat in the high places was Henry VIII of England. That doughty monarch has been regarded with considerable disapproval because his inclination towards matrimony not only caused him to accumulate six wives but to chop off the heads of two of them. If there was a brutal and tyrannical side to Henry, there was also a tender and poetic side, and it was that which flowered into music. The king had been excellently trained in music and he practiced it assiduously, not only by composing but by playing on a variety of instruments and by singing. When one of the ambassadors sent by the Doge of Venice to Henry VIII, in 1515, reported on his mission, he described the king as "so gifted and adorned with mental accomplishments of every sort that we believe him to have few equals in the world. He speaks English, French and Latin, understands Italian well, plays almost every instrument and composes fairly." And when, after the ambassadors had been banqueted at Greenwich, they were taken through the king's palace, they were shown large numbers of virginals, recorders, harps and other instruments and the secretary of the Embassy played on one of them so well that it was remarked by one of Henry's courtiers that he was certain that the king would like to hear him, for his (the courtier's) master "practiced day and night."

Although the Doge's ambassador declared that Henry VIII composed "fairly," it is certain that he failed to do the fullest justice to that monarch's accomplishments as a creator. Henry's music is still occasionally heard even to-day and his song *Pastime With Good Company* shows no little ability from the standpoint of XIVth century technic, and no little imagination and melodic charm. The British Museum contains in its library eighteen compositions with words by Henry and fifteen without.



FELIX BOROWSKI

These include two masses and an anthem which, entitled *O Lord, The Maker Of All Things*, was regarded by the historian Burney as being so advanced in style that he was disinclined to credit its composition to the king.

The Virgin Queen

HENRY VIII'S daughter, Queen Elizabeth, of glorious memory, also was an amateur in music, although there is no record of her accomplishments as a composer. Some verses published in 1573 thus referred to her:

"The Queen, the glory of our age and isle,
With royal favor bids this science smile;
Nor hears she only others' labor'd lays,
But, artist-like, herself both sings and plays."

The royal amateurs of England did not, however, have things altogether their own way. João IV King of Portugal, a contemporary of Henry VIII, rivalled the latter in his love for music as well as in his ability to interpret and to write it. His compositions included a number of motets and other forms of church music and João was active as a musical litterateur, as, for instance, in his "Defense of Modern Music," in which he contested the opinion of Bishop Cyrillo Franco, that music should be banished from the services of the church. Nor should there be forgotten the magnificent musical library which the king collected and which unluckily was totally destroyed in the great earthquake which visited Lisbon, in 1755.

The XVIIth century saw the rise of dramatic music in Italy and the development of instrumental art. The ma-

jority of those who cultivated it were men—and women, too—who belonged to the upper classes and who made music for their pleasure. Interest in the *Nuove Musiche*, or the *New Music*, had been manifested in the previous century, and one of the leaders in the little band of enthusiasts who, in their attempt to revive ancient Greek drama, brought the opera into existence, was Giovanni Bardi, Count of Vernio, at whose palace in Florence there met the men Galilei, Caccini, Peri, Corsi, Rinuccini who made musical history. Some of Count Bardi's associates—Peri and Caccini, for instance—were professional musicians, but others were amateurs, and of the latter Jacopo Corsi was probably the most influential. It was in his palace in Florence that "Dafne"—generally regarded as the first opera—was performed in 1597. Peri, the composer of that work, stated in his preface to the opera that it had been written at the instigation of Corsi and of the poet, Rinuccini, in order to "test the effect of the particular kind of melody used by the ancient Greeks and Romans throughout their dramas."

Corsi was not merely a nobleman who gave his moral support to the *Nuove Musiche*; he took a practical part in its development, and when in 1600 Peri produced his "Euridice"—apparently a portion of that opera had been composed by Caccini—the work was not only produced at the Palazzo Corsi, but the master of that establishment presided at the harpsichord, with three of his noble friends respectively performing on the chitarrone, the viol da gamba and the theorbo, or large lute. It should be added that Corsi was a composer as well as a harpsichordist, and there is reason to believe that he had a hand in the writing of *Dafne*. Count Bardi also wrote music, and a five-part madrigal by him is still in existence. That the Florentine amateurs were of great importance in the development of music is certain, and it is interesting to recall that Giulio Caccini, who was one of the most notable of the early XVIIth century masters, declared that he had learned more from them than from thirty years of training in the schools of counterpoint.

The Italian dilettanti were not all of the male sex. At the time Count Bardi and his colleagues were developing the *new music*, Vittoria Aleotti, a native of Argenta, was continuing the old, and her *Ghirlanda dei Madrigali a 4 Voci* appeared in the print in Venice in 1593. Nor should there be forgotten Francesca Baglioncella nor Orsina Vizzani, the latter in particular having been a popular composer of madrigals in the early part of the XVIIth century. But even in the domain of early opera the men were not allowed to occupy the field alone. There was Barbara Strozzi, whose *Diporti d'Euterpe* was staged at Venice in 1659.

Frederick the Great

MUSICAL DILETTANTISM flourished exceedingly in the XVIII century. Not least interesting among its representatives was Frederick the Great, King of Prussia. At the period in which he lived—1712-1786—the fashionable instrument for a gentleman was the flute. Frederick was a passionate devotee of it, a curious instrument for the delectation of a military tyrant, but he not only bent his energies assiduously to the mastery of the flute, but composed much music for it. For many years the royal manuscripts lay in the archives at Potsdam and other places, but in 1835 Frederick's successor, Frederick William III, had a search made for them, and 120 compositions—principally for flute—were

discovered and, edited by Spitta, were eventually published in 1889. Frederick the Great had begun to learn the flute at the age of sixteen, but as his father believed music to be an effeminate amusement, his lessons had to be taken secretly. Even after he was twenty Frederick was constrained to play duets with his valet, for parental authority forbade any consorting with musicians. The heyday of the royal amateur's music came with his accession to the throne of Prussia in 1740. Quantz, one of the most celebrated flautists of his day, was engaged as kammermusicus and court composer at a salary of two thousand thalers, in addition to a bonus of 25 ducats for each of his compositions for flute solo and 100 ducats for every flute which he made for the king. He composed 299 concertos for Frederick, and died while the three hundredth was still unfinished. The king, however, completed the work.

Frederick was not the only musical amateur in his family. His sister, Princess Anna Amalia, was a composer even more ambitious than he. She studied with Johann Philippe Kirnberger, who became director of music in the princess's establishment, and she was a contrapuntist of unquestionable ability. Anna Amalia composed a setting of Ramlér's "The Death of Jesus" and a large number of smaller works. Another Anna Amalia of the XVIII century who occupied herself with composition was Duchess of Saxe-Weimar, who made a musical setting of Goethe's "Erwin und Elmira," and who composed chamber music. There was still a third royal Amalia—Maria Friederike Amalia, Princess of Saxony, whose efforts largely were centered in opera. Some fourteen examples of dramatic composition came from her pen, and most of them were received from the Saxon public with the respect which was due to one who was a Personage as well as a composer. One must not leave the highly-born ladies of Saxony without a reference to Maria Antonia Walpurga, electress of Saxony and daughter of the Emperor Charles VII. She was born in 1724 at Munich and studied with Porpora and Hasse. Her opera *Il Trionfo della Fedelta* was performed in 1753 before Frederick the Great, who condescended to add to it a number or two from his own kingly pen. It is to be hoped that the court criticism was leavened with discrimination, for although *Il Trionfo della Fedelta* was produced as the work in text and music of the illustrious Maria Antonia, the text was partly the creation of the great Metastasio, the most celebrated librettist of his age, and the music had partly been composed by Hasse. Which suggests Brahms' caustic remark to a colleague who, having made some derisive comments upon a composition for orchestra by one of the minor German rulers, was warned by the master not to speak disrespectfully of the music of princes, "for," said Brahms, "one can never tell who may have written it!"

Marie Antoinette

THERE WERE noble amateur composers among the women of France as well as among those of Germany. The hapless Marie Antoinette was the composer of songs and her setting of Florian's *C'est mon Ami* is full of charm. The Comtesse Stéphanie Félicité was a contemporary of that queen and was famous for her compositions for the harp as well as for her virtuosity on that instrument. None now remember Mme. Brillon de Jouy, but her playing on the clavecin, as well as her compositions for it, attracted considerable attention in the elegant world of Paris, and Dr. Burney, who heard her in the French capital, was moved to devote a paragraph to Mme. de Jouy's accomplishments in his book, "The Present State of Music in France and Italy," which he published in 1770. Sometimes the French dilettanti were precocious, as, for example, Mlle. Guénin, who, born at Amiens in 1791, produced an opera—"Daphnis et Amanthée"—when she was only sixteen years of age and won a great success with it. Precocious, too, was an earlier composer, Mlle. Jacquet de la Guerre. At the beginning of the 18th century she caused something like a sensation with her clavecin playing as well as with her sonatas and other works for the instrument, and she was not more than fifteen when her fame was noised among the salons. In the same field of art and at the same time the Marquise de la Mizangere occupied the attention of connoisseurs.

That the cultivation of art was continually spreading was made evident by the universal respect for it shown in the 19th century and by the ever-increasing number of men and women who practiced music as amateurs. It would seem, perhaps, far-fetched to include Felix Mendelssohn-Bartholdy and Giacomo Meyerbeer among the dilettanti; yet neither of those illustrious composers had to earn their bread and butter by their gifts, although both added considerably to their fortunes by means of them. Mendelssohn was the son of a banker, and his mother as well as his father was wealthy. The

elder Mendelssohn hesitated to allow his son Felix to take up music as a career, but once it became evident that the boy was supremely gifted—and that circumstance was disclosed very early in his existence—he not only was given the teaching and every artistic advantage that a professional musician should have, but the commercial experience of Abraham Mendelssohn was brought to bear upon his son's preparation for a life of art. Thus the practical side of a musical career was ever with Mendelssohn, as it was not with so many other great composers who—like Mozart, Schubert and others—had to create music as part of their means of subsistence. When, in 1840, Mendelssohn offered the English rights of his D Minor Trio to J. J. Ewer and Co., London, for 10 guineas (\$52.50) he made no objection to an arrangement of the slow movement and scherzo for flute "as" he wrote "I am almost sure that these two movements, even separately, will be played by amateurs with pleasure in that shape." This practical appreciation of the financial aspect of his genius accompanied Mendelssohn throughout his life. If he was technically an "amateur," the composer of "Elijah" was thoroughly professional both in the skill with which he wrote his inspirations and in the cleverness with which he marketed them after they were set down.

Meyerbeer, like Mendelssohn, had a banker for his father. Rich as was the composer through the paternal branch of his family, he was independently wealthy by reason of a legacy left him by a rich relative whose name—Meyer—he took along with the bequest. Wagner's jibe at Meyerbeer—"a Jew banker to whom it occurred to compose operas"—was altogether undeserved. Whatever may be the defects of *Robert le Diable*, *Les Huguenots*, *Le Prophète* or Meyerbeer's other operas, there can be no doubt that the success which came to them was the result of hard work and unceasing energy on the part of their creator. Meyerbeer, like Mendelssohn, was an amateur, inasmuch as he composed for the love of art and not because he had to make a living, but his attitude toward his work was not less earnest than the attitude of Wagner to his.

During the XIXth century Germany held the supremacy of music, and it was natural that the cultivation of it spread to every class. The rulers of the various principalities and kingdoms which Bismarck united in the German Empire in 1871 were practically at one in their devotion to art. Most of them supported orchestras or opera houses, or both, and not a few emulated Frederick the Great in composition. Ernst II, Duke of Saxe-Coburg-Gotha, was an opera composer in the 'fifties. Possibly a duke, even if he is also a dilettante, has less difficulty in obtaining productions for his operas than he would have if he were merely of plebeian stock. Ernst II brought forward dramatic compositions in Brussels, Paris, Vienna, Hamburg and Coburg, and one of them—"Santa Chiara"—was even heard successively in Gotha, Paris and London. They were listened to with respect in Germany, but opera-goers in other lands were cold when they were not derisive. Even New York was made acquainted with one of His Royal Highness' productions, for the Duke's *Diana von Solange* was staged at the Metropolitan Opera House in 1890. Mr. Henry Edward Krehbiel, who wrote illuminatively upon the history of dramatic music in New York, professed himself unable to account for the production of *Diana von Solange*. "The most cogent argument in explanation of its production," he wrote in "Chapters of Opera," "was based on familiar stories of the lavishness of the Duke of Saxe-Coburg-Gotha in the distribution of orders, especially among musicians. No anecdote was more popular for the rest of the season in the corridors than that which told of how a concert party driving away from the ducal palace discovered that the Chamberlain had handed over one more decoration than the artists who had entertained the duke. 'Never mind,' quoth the Chamberlain; 'give it to the coachman.'"

The duke's brother, husband of Queen Victoria of England, also dabbled in music, for he not only composed "Invocation to Harmony" for solo voices and chorus, as well as a number of songs, but he played the organ. Mendelssohn visited the English royal family at Buckingham Palace, London, in 1842, and described the accomplishments of the Prince Consort in a letter to Mme. Mendelssohn, his mother: "I begged that the Prince would first play me something," he wrote, "so that, as I said, I might boast about it in Germany; and he played a chorale by heart, with the pedals, so charmingly and clearly and correctly that it would have done credit to any professional; and the Queen, having finished her work, came and sat by him and listened, and looked pleased." Nor was the musical influence of the Prince Consort lost upon his children. The Duke of Edinburgh, the second of his and Queen Victoria's sons, performed on the violin—rather badly, it must be said—and

frequently played in the first violins of the Royal Amateur Orchestral Society in London during the '80s and '90s. The Queen's grandson, William II, of Germany, also essayed composition, and his "Sang an Aegir," published some twenty-five years ago, brought down the imperial displeasure upon the heads of a number of critics in Germany, who ventured honest opinions.

Of the lesser German princes who have attempted the more ambitious exercises in musical composition perhaps the most notable was Heinrich XXIV, Prince of Reuss-Köstritz, who wrote no fewer than six symphonies, a mass for solo voices and orchestra and a considerable amount of chamber music. Not a few members of the German nobility practiced musical composition with more or less success; some, indeed—as in the case of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg or Hans Bronsart von Schellendorf—with so much success that, as in the case of Mendelssohn and Meyerbeer, they were regarded as professional musicians. The same applied also to certain of the nobility of Italy and France. Of the noble amateur in the former country a typical example is Baron Alberto Franchetti, son of Baron Raimondo Franchetti and Baroness Luisa Rothschild. A pupil of Draeske in Dresden, Franchetti became imbued more with the German than with the Italian style, but he was a true Latin in the enthusiasm with which he devoted himself to the operatic stage. Franchetti's first opera was *Asrael*, which was given in Italy in 1888. *Christopher Columbus*, *Fior d'Alpe*, *Il Signor di Pourceaugnac*, *Germania*, *La Figlia di Jorio* and other operas followed, and some of them—*Asrael*, *Germania* and *Christopher Columbus*—have been heard in America.

Similar to the Italian Franchetti is the French Baron Frédéric d'Erlanger. This musician was born in Paris of a German father and an American mother, but he is now living in England. Like Mendelssohn, Meyerbeer and Franchetti, he comes of a family of bankers, which circumstance explains the fact that d'Erlanger writes music because he wants to and not because he has to. At least one of Baron d'Erlanger's operas has been heard in this country, for in 1913 the Chicago Opera Company produced his *Noël*. The baron's *Tess*, founded upon Thomas Hardy's novel, *Tess of the Durbervilles*, was brought out at Naples in 1906 and later staged at Covent Garden, London. In addition to two other operas, *Jehan de Saintré* and *Ines Mendo*, d'Erlanger has composed a violin concerto (which Fritz Kreisler performed in London), a string quartet, a piano quintet and a suite for orchestra. One must not leave the noble amateur composers of France without a mention of Mme. Marie Félicie Clémence de Reiset, Vicomtesse de Grandval. That lady produced seven operas in her native country, as well as a Mass and *Stabat Mater* and some miscellaneous pieces for orchestra. A concerto for oboe and orchestra of her composition was performed in Chicago in 1908.

(In the next issue Mr. Borowski will discuss famous Russian Musical Amateurs.)

The Musical Peep-Hole Museum

By Helen Oliphant Bates

THE musical peep-hole museum is a means of teaching very young children musical history and appreciation in a way that appeals strongly to their imagination, and therefore holds their interest. For this purpose pictures of all musical subjects should be collected from various sources. Some of the covers of the ETUDE (as, for example, the picture of Wagner on the April, 1925, issue) can be used. Other non-musical magazines occasionally print pictures of musical subjects.

When the number of collected specimens is large enough to justify opening the museum, several peep-hole boxes should be made. The foundation of these consists of cardboard boxes large enough to hold the pictures, which will be placed on slides, in one end. Cover the outside of the boxes with a rather dark shade of heavy paper and line the inside with a light shade of tissue paper. Cut a hole an inch square in one end of each box (these are the peep-holes through which the pictures take on a fantastical charm) and several flap-shaped openings in the top of each box. On the inside of the top of each box paste over each opening a different shade of tissue paper. This gives colored light to the pictures.

The pictures to be shown can be pasted either in the end of the box opposite the peep-hole, or on cardboard slides which fit into the end of the box. This enables one to show many pictures from one box.

When these pictures are displayed a short talk should be made about each one. If the lights in the studio are lowered and a little incense burned, the atmosphere of a museum will be heightened.

How to Organize a Community Chorus

By the Well-Known American Composer

ARTHUR NEVIN

Practical Advice Based Upon Wide Experience Here and Abroad

THAT COMMUNITY choruses arouse general interest in not only music, but also drama, pageantry, pantomime and all branches of interpretative art, I am convinced. My conviction is based upon five years' experience along these lines in the State of Kansas. In 1915, I went to the University of Kansas to accept what might be called a "special chair" in music. The board of education was desirous of stimulating a wider interest in music throughout its territory and, during a conference, I placed before this board my scheme for community choruses throughout the state. My plans met with approval and went into effect early in September.

Kansas allowed every latitude in the development of his work. I was to give to the university two days of the week—Monday and Tuesday. The remainder of the week was to be used as my judgment dictated in traveling about the state, delivering "talks" on music and the value of choral singing. The immediate response was most gratifying. The different towns showed an enthusiastic readiness to co-operate with me. In time there were as many as thirty towns boasting community choruses. With this widening area, the problem of giving each chorus the personal attention it needed was increased by the fact that letters poured in upon me from every part of America from communities who would share in this musical development. The correspondence grew to such an extent that it was necessary to employ a secretary to handle it. This alone was evidence of the "music hunger" of the people.

Western Enterprise

TWO Kansas towns, namely Parsons and Colony, eventually erected community buildings. The Parsons project was brought into being through the lack of a building suitable to care for the large attendance attracted by that city's first community chorus concert. Colony followed with the issuing of bonds for her community building. I mention these two striking results as examples to show briefly the significance of such choruses.

Besides these effects, there was an increase in the civic pride of these and other towns that took up this work. The development of an art that is not only understood by all but which can also be interpreted by all, served to bring people closer together.

The community chorus offers a means through which the people may make their own music. Participation in any line of cultural activity arouses individual enthusiasm. The weekly rehearsals bring together people from all sections of the town or city. This results in more genial social conditions and a more general sympathy between the different districts and neighborhoods.

Any one person can start a community chorus. The first step to be taken is to arrange a meeting between the ministers of the city, the officials of the different localities and the newspapermen. At this meeting the promoter explains the good to be derived from such a chorus and makes it clear that membership in the chorus is open to every citizen and that it is to be organized on non-political and non-sectarian lines. He tells his audience that it is to be a musical development for the people and by the people. Being a civic movement, the town hall should be allowed gratis for rehearsals and concerts.

At first, the character of the music should be simple but dignified. As the musical taste is cultivated (and there is no more certain method of cultivating a higher taste in music than in personal participation) the quality of the music used may be raised. There are real classics to be found among the so-called "simple music," for, after all, real music consists of melody and rhythm, and, fortunately, the only music that lives is the refined type of music. This is kept alive by the people from generation to generation. Many of our favorite "tunes" fall into the category of folk songs and many folk songs are actually of the classic type. The promoter of a community chorus cannot go far wrong if he relies on this sort of music, for if a chorus understands and loves the music it sings, the audience will understand and love it, too.

Having secured the sponsorship and backing of the clergy and the press, announcement may now be made that a meeting will be held on a given date, for the purpose of organizing a community chorus. At this meeting a chairman *pro tem.* is appointed and organization put into effect.

There should first be selected, by voice of all those present, a governing committee consisting of president, vice-president, secretary-treasurer and librarian. The duties of the committee, besides drawing up the by-laws, are to arrange for a place for rehearsals and attend to all business details attendant upon public performances. Also, this committee should appoint from eight to twelve members to be known as the Advisory Board. These members should be selected from different sections of the town or city. The main object of this Advisory Board is to arouse and maintain interest in the chorus from those members living in their particular section of the town. It is well for this board to meet in conference whenever the governing committee may think it wise.

The Conductor

NOW comes the selection of a musical conductor. The most difficult and delicate operation of all. Upon the selection of this conductor depends the success or failure of the whole organization. Granting that he has musical ability, the first considerations should be: Has he enthusiasm, patience, energy and tact! The man placed on the conductor's stand must know the success of his chorus depends as much upon his singers as upon his own endeavors. He must be a man capable of leading his people, not only in music, but in dignity of purpose and discipline. He must make his chorus *desire* to follow him rather than feel *obliged* to do so.

Many splendid musicians are poor conductors. A good musician without real energetic enthusiasms and personality, fails as a choral conductor. Especially is he a failure in community chorus work.

It must be borne in mind that many volunteers to this chorus—and this is especially true of the men—will not be able to read music. Under no circumstances should the conductor endeavor to teach them to read. Should he try this, many men will be missing at the following rehearsal. How is this difficulty overcome? For the benefit of the inexperienced, I offer the following suggestions:

Let the conductor mingle with his male section, find those who can read music and scatter them among the non-reading members. These "readers" will help those about them to follow the tones and intervals which are to be sung. The only musical instruction it is wise to offer may be explained in a few words and, while seemingly crude, it has worked wonderfully well in my experiences: Explain the beats to 2-4, 3-4, and 4-4 rhythm. Give beats to whole notes, half notes, quarter notes and eighth notes. Explain that a note *above* the one already sung on a line or space of the staff means that the tone

is higher. If a note ascends from a line to a space, it means but one tone higher. If it jumps upward from one line to a third line, it means also a "jump" in the tone of the scale. Use the same method in explaining downward progressives. With this slight help on the conductor's part and the assistance of those able to read scattered about as "leaders," the results will be surprising. Seeing the progression of intervals going up—or down—warns the singer. He anticipates a higher—or lower—tone and listens for the leader to take it. Some ears are musical enough to actually "hit" the right tone without knowing how they do it.

Rehearsals

REHEARSALS should be conducted so that they should be a pleasure to attend. In directing a community chorus no harsh or impatient expressions should ever be used. The conductor must bear in mind that these people are there to follow him and it is astonishing how susceptible they become to his very thought. They follow not only his rhythm beat and shading but his personal mood as well. The moment his enthusiasm wanes, that of the chorus will wane, also. There are times when a conductor goes to rehearsal feeling tired and worn. If he succumbs to this, his weariness and fatigue will spread through his singers like a contagion and the rehearsal becomes a tiresome bore.

When the conductor realizes that the response is too listless, he should suggest a few moments' rest and, during this breathing spell, relate some amusing experience or anecdote that will serve to rouse the mirth of his people. A good laugh will often act like a tonic and they will return to their music with fresh energy.

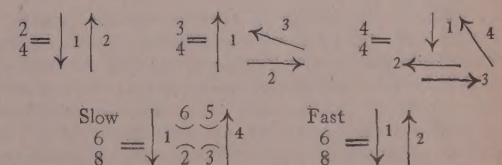
The singers having other than the soprano parts, often feel that they are unimportant and seldom heard. This impression must not be allowed to take root. In all well arranged four-part music, there come effective alto, tenor and bass progressions. If the conductor, on finding these passages, will restrain the other voices and allow, we will say the altos, for example, to swing out into prominence for this phrase, these voices will then come to a right appreciation of their value. The same procedure with the tenors and basses when opportunity offers, will not only add to the interest of the singers but to the musical effect as well.

A most important point and one which should not be overlooked, is the training of the singers to follow the conductor's baton. It is not necessary for a singer to raise his eyes from his music to see the movement of the baton. If the conductor's stand is raised about eight inches from the floor, his baton will come into the outer scope of the singer's vision, even while his vision is actually focused on his music. If the conductor's stand is too high, then he is out of this line of vision.

Holding the Music

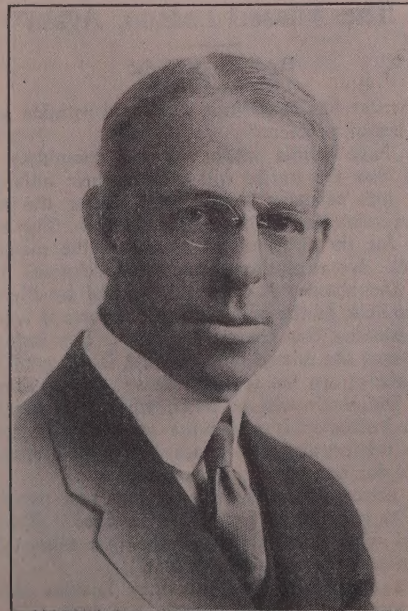
THE SINGER should hold the music up to almost a horizontal position with his eyes. Choral singers often hold their music so low that it almost rests on the lap. Such a position not only keeps the eyes turned down and makes it impossible to see the conductor's baton, but it also interferes with the freedom of the throat and vocal output.

Each angle of the conductor's beat should be understood, since every direction of a beat is significant of a count in a measure. Here are the directions the baton takes in four of the most commonly used rhythms



It will be noticed that the *second* beat in three-four rhythm goes to the *right*. The second beat in four-four or common rhythm, goes to the *left*. If singers will only memorize the directions the baton takes in these given rhythms they will know at just what fraction of a measure's count the music is taking place.

The slow six-eight beat is seldom carried out the same way by any two conductors. But the principal accents are always the same. These are first beat and fourth



ARTHUR NEVIN

beat, the downward and upward strokes. In fast six-eight, just these two beats are used.

In regard to a salary for a conductor, city authorities (especially Park Commissions) have been willing to finance this expense as community choruses have always proved of distinct civic value. Each member should pay for the music he, or she, uses.

Should there be neighboring towns organizing choruses, the conductors should meet and discuss their plans. By doing this, they can avoid duplicating each other's music. By such a plan, they could form their own little circulating library; one chorus exchanging selections with the other.

Fees

A SMALL fee of twenty-five cents a month from each member is recommended. This will serve to cover many incidental expenses that constantly arise. An accompanist may generally be found who will give his, or her, services gratis. However, since a good accompanist is decidedly necessary, it is well to arrange a modest fee for this office.

A community chorus will be called upon for performances for holiday festivities, civic charities, memorial services and other public affairs. Besides these a chorus should give at least two public performances of its own, yearly. These may be for paid admission or free, whichever conditions may seem to call for. One concert should take place during the Thanksgiving season and another near Easter. Summer festivals may also be considered.

Arabian Music

By Paul Stengel

MUSIC, as the Arab of the nineteenth century knew it, and music, as it is played now nightly in the cabarets and hotels of Alexandria or Cairo, are two entirely different mediums of entertainment. Ever since the English, in the beginning of the nineteenth century, took hold of the political and economical control of Egypt, European manners and customs have slowly, but surely, superseded the traditional and time-honored modes of Arab life as handed down from Mohammed in the pages of the Koran. Orchestras of every size, coming from Paris, Vienna, Berlin, and Jazz Orchestras from New York City are to be heard nightly in the modern hotel lobbies of Cairo, Alexandria and even Biskra.

Thus we have another instance of standardized and mercenary "civilization" taking the place of the charming and romantic usages of yesterday. But instead of violently protesting, we will share the complacent and philosophic outlook of the "true believer" and merely utter the magic and all encompassing word "KISMET;" for, does it not say in the Koran: "Whatever is in the Universe, is by the order of God (whose name be exalted). There is not one among you whose sitting place is not written by God, (whose name be exalted) whether in the fire or in paradise." Surely, the abode of fire seems to be more in keeping with him who is afflicted (or smitten) with the jass-mania, than paradise with its classical harps.

Read here a short sketch of Arabian music, as handed down unchanged from the time when Bagdad in all its splendor was the metropolis of the world, and when the power of the Khaleefeh and his Wezeer was all-powerful, the arbiters of life and death themselves.

Music was condemned by the prophet Mohammed almost as severely as wine. "Singing and hearing songs," said he, "cause hypocrisy to grow in the heart, like as water promoteth the growth of corn." Musical instruments he declared to be among the most powerful means by which the devil seduces man. An instrument of music he considered the devil's Muézzin, serving to call men to his worship.

Music Despised

In spite of the prophet's mandate, music became a desirable and much enjoyed entertainment among the Arabs. It is particularly necessary for the Arab musician that he have a retentive memory, well stocked with choice pieces of poetry, and with pleasant anecdotes, interspersed with songs. If, to such qualifications he adds fair attainments in the difficult rules of grammar, a degree of eloquence, comic humor, and is not surpassed by many in his art, he is sure to be a general favorite. Very few Moslems of the higher class will condescend to study music for fear that they will be despised by their inferiors for doing so.

In the houses of the wealthy the vocal and instrumental performers are usually domestic females, well instructed in their art by hired male or female professors. We are all familiar with the age-old custom of the Mohammedans forcing their females to hide the face behind a

veil (izar), while outside of their private chambers. In all the houses of the wealthy Arabs, one or each of the larger salons has an elevated closet, the front of which is closed by a screen of wooden lattice-work, to serve as an orchestra for the domestic or hired female singers and instrumental performers.

The Lute (el-'ood) is the only musical instrument of genuine Arabic origin. It has no standardized shape and, roughly speaking, is a cross between a harp and a mandolin. It is made by taking some seasoned wood of the pistachio tree, cutting it into thin pieces and glueing these together, then attaching over them strings tuned to a simple chord, which, according to Arab notions, when plucked by a beautiful girl, send forth sounds more pleasant than those of rain falling upon a desert land.

The Arab viol (rabab) was commonly used by inferior performers and, according to all accounts, has fallen into oblivion and is only to be seen now in the museum.

Another discarded instrument is the Persian harp called in Arabic "jank," from the Persian "chang." It follows in general the construction of the harp as we know it. It has strings attached varying in numbers from 20 to 27. Drums, of course, were known to the Arabs, in all shapes and sizes ranging from the tom-toms to big and cumbersome kettle drums. The same holds good for trumpets of all sizes, made chiefly of brass. The crashing of cymbals has been ever sweet music to the ears of an Arab. The manufacture of this last-mentioned instrument has been monopolized by the Mohammedans by reason of a secret process in the composition of this metal which has never been divulged, so that even to this day they are superior to any other make.

Trumpets and drums are never used in the house for entertaining purposes, but are chiefly reserved for state occasions and open-air parades on religious holidays.

The Arab vocal music is generally of a soft and plaintive character, particularly that of the most refined description, which is distinguished by a remarkable peculiarity—the division of tones into thirds. The singer aims at distinct enunciation of the words, for this is justly admired; and he delights in a thrilling style. The airs of songs are commonly very short and simple, adapted to a single verse; but in the instrumental music there is more variety.

So far only the instruments of ancient origin have been mentioned. This narrative would not be complete without touching briefly upon the influence the importation of European instruments has had upon the musical life of the Arab. The western influence has brought into Arab life an instrument whose popularity at present is second to none. This is the modern clarinet. Like the saxophone in America, the clarinet is the instrument that may be heard wherever Arabs congregate for pleasure and entertainment. It is used mostly as a solo instrument while accompanying a dancer, who during several hours never moves more than a foot from his original position. The dance consists of twisting and moving the torso of the body to the squealing notes of the clarinet until exhaustion forces the performers to desist. Unfortunately, the Arab musician has no disposition to master such an intricate instrument of the reed family. He is satisfied, yea, even delights in the squealing and squawking sounds produced by an amateur.

The Missed Lesson, Again

By Fred. J. Tighe

THE writer has found one successful solution of "the missed lesson problem."

First, have pupils settle accounts monthly. This assumes that the pupils will receive their bills at the end of each calendar month. Of course the plan is just as feasible if pupils pay in advance. The teacher charges for the first missed lesson of the month, but no others. No exception is made for sickness. If this is done the absence is invariably caused by illness.

On the back of the monthly account form is a printed note explaining this charge ". . . For instance if three lessons are missed only the first is the pupil's loss, the remainder are the teacher's loss . . . The fairness of the above will be noted when it is considered that the instructor is under the same expense when a lesson is missed, and it is impossible to fill a space that is vacant for one or two weeks only."

When arranging for lessons the pupils or parents inquire, "Do you charge for missed lessons?" They feel reassured when told "Only for the first missed lesson of the month, the remainder I lose."

Now a teacher reading this may imagine that the teacher loses out on this bargain but such is not the case. Here is what actually happens: The pupil, knowing she pays for the first lesson missed decides not to miss it. If she has been too busy to practice that

week, she turns in on the last day and does some work and then comes for her lesson. But, you say, after one is missed in the month, the pupil knows more can be missed without loss. Yes, they can, but they do not do it.

The writer has frequently pointed out to parents and pupils that the reason that some pupils make better progress at a Conservatory than they have made previously with private teachers is solely on account of the payment system of the conservatory. The pupil pays for ten weeks tuition in advance. If she does not take her lesson she loses the money paid—so she always takes the lesson and always gets her work up.

If a pupil were allowed to miss one day out of every three or four in school attendance, there would be so many dismal failures in the examinations at the end of the school year.

Of course in the case of an epidemic or other serious protracted illness, more than one lesson will be missed but in such a case the teacher could not charge for three or four missed lessons anyway; whereas, if the have not the above rule, they lose all the missed lessons.

Have accounts settled monthly and charge for the first missed lesson, and see how few lessons will be missed.

The Debutante's Publicity

By Samuel M. Lafferty

FIRST recitals are, no doubt, momentous events; and in the rush and excitement of preparations and rehearsal many items are liable to be forgotten. One of the important items is publicity.

Publicity for the papers should be written by the person giving the recital, if possible. The article should be typed and wide margins should be kept on both sides of the page. Even legible script is welcome, but, whether typed or written, one side of the paper only should be used.

The article should explain briefly what is going to take place. Phrases about the artist's ability do not belong in publicity prepared for the papers. If the artist really is well known it is not necessary to tell the public so.

A well-written article, one that would be given a hearty welcome at the editorial desk, is not the one that attempts to impress the reader that he never before has had the opportunity to hear so wonderful a musician, but would be an article that gives all the details without wasting words. If any additional comment should be made the paper employs men who will make it.

An example of the notices desired by the papers follows:

"Miss Mary Alfred will give a piano recital Tuesday night, May 23d, at 8 o'clock, in Bach's Hall, Hanover and Elm Streets. The recital is given under the auspices of the Art Club.

"Miss Alfred is a graduate of the Brahms Conservatory and returned in April from France, where she studied several months with M. Paul Palmer."

This article should then be addressed to the city editor of the local paper. If the item does not appear next day, do not call the editor on the telephone and lecture him. It may be that your item arrived in his office too late for publication.

As soon as the recital programs are received from the printer two of them should be sent to the newspaper together with a pair of complimentary tickets.

If these courtesies are paid to the paper, the artist need not fear that the recital will not be given due notice. In the smaller towns and cities a reporter will be sent to write up the affair.

When the great musicians do not scorn publicity, even fight for it in fact, surely it can do no harm for one just starting on a career. The papers are glad to publish your news if you send them any. If, however, you limit your contribution to the press to an oration on your ability, it is quite possible that the article will end in the editorial waste-basket.

"Most of us have to be hewers of wood and drawers of water; but if we build the best shed we know how to fashion with the wood we have, we can still feel that we have not failed; for success is only relative, and the man and woman who is true to his ideal of art and who instills that ideal in others is a great teacher."

—SERGEI KLIBANSKY.

"As music is an art primarily for the ear, does it not seem reasonable that the ear should receive the greater amount of attention and the eye the minimum? Nature is kind. Each of our faculties is capable of almost unlimited development."

—FRANK LA FORGE.

The Most Important Element in Piano Technic

By MAURITS LEEFSON

How to Avoid Nervous Breakdown in Pianoforte Playing

Biographical

Mr. Maurits Leefson, well-known piano pedagog, and editor of musical works, was born at Amsterdam, Holland. His father, grandfather and many of his relatives were musicians. He commenced the study of the piano at the age of six, his first teacher being his father. He secured a free scholarship at the Amsterdam Conservatory. Among his teachers were Van der Eyken and Daniel de Lange. He then went to the Cologne Con-

servatory where he was a pupil of Ferdinand Hiller and Isidore Seiss. He came to America in 1887 as a choral and orchestra conductor. His success as a teacher, however, led him to devote his entire time to that profession. Among his pupils have been several students who have won the first prizes in national contests, including that of the American Federation of Musical Clubs.

HAVE you ever seen a musical, nervous breakdown? The music world is full of them. They are people who have struggled with all their might and main to acquire a beautiful and noble artistic project, but who, afterwards, find themselves becoming more and more impotent with every step.

"Surely music itself does not do this. Music is believed to have a beneficial effect upon the nerves; and I agree with this. Otherwise, why would mothers croon their children to sleep. Work of the right kind does not cause the breakdown; because hundreds who have worked very hard are able to reach their goal.

"Of course, the breakdown may be due to ill health, wrong diet, too much excitement, too much worry and many other causes; but I find that most breakdowns in piano study are due to one thing and one thing only, and it is with the hope of remedying this cause that I am writing this article for THE ETUDE.

"The thing that causes nervous breakdown is the strain upon the nerves caused by *badly prepared hands*. After thirty-five years of teaching and the observance of thousands of pupils in the conservatory of which I have been the director, I have come to the conclusion that this condition is far more serious than most teachers imagine.

A Rational Cure

FORTUNATELY, the cure is a perfectly rational one and within the reach of all. It is no 'quack' remedy and there is nothing proprietary that one has to purchase.

"It is the prime duty of anyone who teaches piano to 'make' the hand of the pupil as near as possible come toward that of the ideal pianistic hand. This is particularly the case with students who have obvious shortcomings, such as very stiff fingers, double joints, flabby hands, and other physical shortcomings. There is no use in expecting these things to remedy themselves as the regular teaching work goes on. They don't. They usually grow worse and often entirely impede the work of the student.

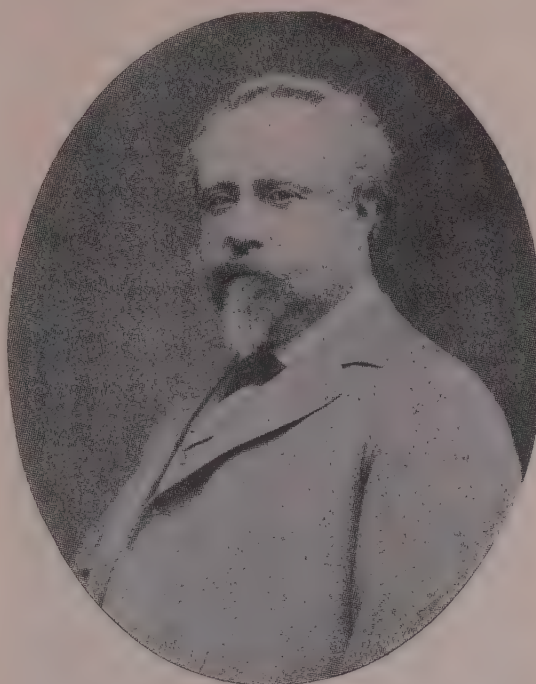
"The exercises which I will give are remedial in all directions. They may be applied with or without a teacher. A fine teacher, however, is always desirable. It is usually far easier and requires less time and effort to make a stiff hand flexible than to make a soft, flabby, jelly-like hand solid, yet resilient.

"It takes me about six weeks to 'make' what I call a pianistic hand. Of course, that is only the beginning. What I prescribe may be used by any teacher, as it is based upon very slow and detailed attention to the development of the fingers. The secret of the work is slow, continual progress as opposed to jumps ahead. If the reader were asked to lift a two hundred pound weight, he would probably find it impossible; but if he were trained every day, starting with a one pound weight, he would in the course of time, be able to lift two hundred pounds or even more.

"The evil of most teaching is that the pupil is permitted to rush into his work with no previous training. He is permitted to start in with fifty or seventy pound weights, as it were. People have often commented upon the security and ease with which my pupils have played while under the nervous strain of the prize contests. This self-possession has been carefully built up through years by just such methods as I shall describe in more or less detail in this article.

Getting the Groundwork

THERE is nothing arbitrary or proprietary about the means I employ. I beg of the reader to try to get the principle of the thing and not to imagine that any set exercises which cannot be varied are indispensable. In the first place, I feel that some two weeks of preparation apart from the piano are desirable in mak-



MAURITS LEEFSON

ing a pianistic hand. If the pupil is a very little one and it is needful to keep up the interest, it may be necessary to prolong this period, but at the same time, juvenile methods of teaching notation may be employed and the pupil may be entertained by listening to music. No time is really lost by this. In fact, a great deal of time is gained.

"One of the first goals is to see that every finger of the hand is trained equally well and by the same method. The first exercise I employ is to let the pupil rest his forearm and hand (palm downward) on a table at such a height that the arm rests comfortably on the table.

"Then I show the pupil what we are working for. This is most important. The pupil must, above all things else, have the right mental concept. Why? Because, most of his work will be done at home where you cannot observe his practice; and he must be told that he is at such times the sole and only teacher. How good a self-teacher he becomes will determine how rapidly he will progress in the right direction.

"In order that he may understand the main principles of muscular and nerve control, I illustrate on the table. Placing my own hand in correct playing position, I raise the second finger, as do many students, with a nervous tension governing the motion. The student sees the finger tremble—he watches this delicate nervous tremor. This, I tell him, is the thing of all things, in all his piano playing all his life, that we must avoid through proper training and practice. If this lack of muscular control is permitted to develop in the slightest degree, it is sure to progress like a disease. The culmination of this disease is pianistic nervous breakdown. I have never known it to fail. No student can continue to play with this tremor and hope to appear in public with confidence and success. This is so important that I could write volumes about it. It seems like an insignificant thing and there are thousands and thousands who have permitted it to develop through their entire careers and still wonder 'why they cannot play.' In such cases, the hand has to be made over again, by just such methods as I am describing.

"After the pupil, young or old, has become thoroughly convinced of the original sin of this nervous tremor, I next show him that, if his finger does not tremble, he has real nerve control and that which also leads to in-

dependence of the fingers, a really very great desideratum as every teacher knows. It is difficult to bring this matter of independence to the pupil's consciousness. One of the best means is by kinaesthetic methods. That is, let the pupil feel on his own skin what is really meant. I place my own hand in playing position on the top of the pupil's hand. I raise the third finger to striking position. In doing this, I imitate what most pupils do when they have not mastered the real spirit of finger independence—that is, as I raise the third finger, I depress the adjoining fingers, the second and the fourth fingers.

Individual Action

INDEPENDENCE means individual action. It means that one finger is to move; it must move by itself and not move any other fingers with it, or with any assistance from the other fingers. If the fourth and second fingers of the hand go down when the third is raised, none of these fingers is working independently. The pupil feels this by feeling the weight of my fingers on the back of his own hand. He is immediately impressed. Then I repeat the same demonstration, this time, however, raising the third finger without permitting the second and the fourth fingers to press down on the pupil's hand. Again the pupil grasps at once the true meaning of finger independence. Unless he has this idea in his own head, no amount of pedagogical preaching will give him the right idea of finger independence.

"The pupil now has two governing principles which must rule all of his playing. The principle of making finger motions without tremors or trembling and the principle of playing each finger with the independent feeling. His arm and hand have been lying on the table all this while and are naturally relaxed. His next direction is to move the thumb under the hand—and this is followed by raising the fingers to their tips on the table. This usually approximates the playing position. If it is not right, I correct it.

"Then I place my hand in the playing position and raise the third finger (it being the strongest and easiest) very, very slowly. I tell the pupil that this very slow ascent is most important, because in this way he can avoid the forbidden tremblings. I ask him to imagine that a slow moving picture of the hand is being taken. If the finger ascends in jumps or jerks the whole process is wrong. Here the teacher's patience comes in; and it takes real patience to get the right result. Very few pupils, indeed, can make this initial motion without jerking the finger up instead of moving it up very slowly.

"In working out the exercise, the pupil is instructed to count four as the finger ascends, count four or even more, rhythmically, as the finger is held aloft, count four as the finger descends. The metronome can be used to advantage, but is not indispensable. The pupil should be cautioned continually that there is nothing in the exercise itself that produces unusual results. The important thing is how it is done. For instance, when the finger is held aloft during four counts, in nine cases out of ten the teacher cannot see with his eye that the finger is being held in a strained position. How can this be overcome? The pupil must be taught some means of determining this for himself. I, therefore, have the pupil take the thumb and forefinger of his own hands and grasp my hand on each side of the third finger so that he can feel the flesh, the web-like skin between the fingers.

"Then I raise my third finger properly. He does not notice any strain. However, if I raise it just a little too high, the strain is immediately noticeable to his touch. The pupil then comes to know that there is a point in raising the finger above which he dares not go without dangerous strain.

"Occasionally, the teacher will encounter a pupil with an arm that requires further treatment for relaxation. With such an arm, I take the pupil's finger tips with both of my own hands and, by an upward and downward motion, swing the pupil's arm until it becomes entirely

limp from the finger tips to the shoulder. This must not be done too violently, of course. This motion of swinging the arm is not unlike that used by the candy-maker when he swings a long strip of candy hanging from a post.

"One of the most interesting discoveries I have ever made in connection with piano students, who play pieces that are too difficult for them, is that the point of greatest contraction or tightening seems to be in the *shoulder*. The arm may seem fairly free but the shoulders are so tight and so hard that they seem to be riveted to the body. The exercise I employ to correct this is to direct the pupil to stand at ease and at count one, to let the shoulders flop down as if they were very tired. While counting two and three they remain in this position; at count four, however, they are elevated high. Then the exercise is repeated several times. The main thing is to 'let go' of the shoulders and let them drop completely at count 'one' and to keep them completely relaxed for the next two counts.

"The next corrective exercise for shoulder contraction is to stand at ease; at count one throw the shoulders back, at two let the shoulders relax forward and keep them in this relaxed position while counting two and three. A variant of this is to throw the shoulders far forward, on the count one, relax them on counts two and three, and then throw them back on count four.

"All these exercises must be repeated with every finger of the hand, many, many times. Get the pupil interested in them and he will not be bored. How long should they be continued? Just as long as it is necessary to continue until they can be done easily and repeatedly without the slightest finger tremor. It pays to take some time in accomplishing this. Particularly, when the teacher is re-making what I call a spoiled hand, is this necessary. I have worked eight weeks in making over some hands until the tremor disappeared, before a right finger action was brought about. I have often wished, even then, that I had motion picture photographs of the pupil's finger action that I could turn to slow motion pictures and be absolutely sure that the pupil was able to raise and lower every finger of both hands independently without the slightest tremor. This should also be done with the following finger combinations, working co-ordinately.

Two-Finger Groups

1 2 — 1 3 — 1 4 — 1 5
2 3 — 2 4 — 2 5
3 4 — 3 5
4 5

Three-Finger Groups

1 2 3 — 1 2 4 — 1 2 5 — 1 3 4
1 3 5 — 1 4 5
2 3 4 — 2 3 5 — 2 4 5
3 4 5

"These combinations should be done with each hand separately and then with both hands together. Extremely careful attention must be given to the matter of the elevation of the fingers playing in groups. When the fingers are raised, they should all rise to the same height or level, as observed by watching the backs of the knuckles or the first metacarpal joint. The fifth finger is very unruly. It must be raised without a 'kick.'

"In transferring the foregoing preliminary work to the keyboard, the writer has found that these are among the very best exercises. They are, in fact, the first exercises that I use at the keyboard. The hand is placed over five convenient white keys, the weight of the hand and arm is then sustained by the thumb. There must be no rigidity. On the other hand, there cannot be what so many teachers misname—complete relaxation. If the arm is completely relaxed, the hand will fall off the keyboard by its own weight. There is nothing to stop it. On the other hand, if the arm is held so that it seems to be 'floating in the air' without any suggestion of nervous tension or tightness, the condition will be approximated.

"The weight is now sustained by the thumb. The hand does not seem to press the thumb down but rather to hold it resting on the key by its own weight and nothing more. The other fingers are all in playing position. The first exercise is with the second or forefinger. This descends slowly to the count 'one,' holds the key depressed during the counts two and three and ascends on the count four. Simple enough! Wait! Watch all of the other fingers that do not move. If they wobble around or are affected by the playing of the second finger, the exercise has not been played correctly. It is then your task to repeat this exercise an infinite number of times until you can strike with one finger with such ease, freedom and independence that none of the other fingers move. If this proves an easy task to you, you are to be congratulated. You have either been well

trained or you have well articulated fingers. Ten to one, however, there will be some struggle to get this right if you are conscientious and do not 'fool yourself.'

"It will not avail you to fool yourself. It will only lead you back to your former difficulties and obstacles. Get the exercise right or not at all. After you have trained the forefinger to a high degree of independence take the other fingers in turn and give them just as generous practice. You will not regret it. The principle is simple. There is always one sustaining finger. The playing finger must show absolutely no nervous tension, no shaking, no trembling. The fingers that do not play must not move but at the same time they must not experience the slightest stiffness or rigidity.

"YOU HAVE no idea how valuable this training is until you have gone through it. Watch the average pupil playing. There is usually no such thing as independence of fingers. If one finger moves all of the other fingers move like the branches of a tree in a high wind. Get real independence, if you want your playing ever to amount to anything. Some of the old books on technic used to seek this independence by holding the hand in a rigid position on the keys with certain notes sustained while the other fingers hammered away like a machine. This, of course, was disastrous and wrecked many a hand.



BUSONI, PHILIPP and WIDOR

"Only a prolonged trial will convince the teacher of the enormous advantage of getting this kind of a finger control well established. As I have said, it calls for enormous patience, but the best teachers are those who possess giant patience and who have the ability to secure results through working for them and waiting for them.

"No matter what method you may employ after this, if you have established this kind of a finger control, it will surely show out in all of your work in the future.

"After all this has been accomplished, the pupil is, of course, most anxious to go to the keyboard. This is perhaps the most troublesome period, because the teacher must see to it that this condition of normal control is conferred to the piano. To insure this, continue the exercises at the table for some time.

"ANOTHER good exercise at the keyboard is this. The reader has probably 'caught on' by this time that the up-stroke and the down-stroke are made in the same period of time and at the same speed. Both are laboriously slow and un-constrained by any nervous tension. In applying this to the keyboard, I ask the pupil to hold down five adjacent white keys by the natural weight of the relaxed arm. This is not difficult, but the teacher must be sure that the pupil is not pushing or pressing down the keys. Raise the third finger, counting four, exactly as in the table exercises, hold aloft for four counts, with the downward stroke depressing the key so that no sound of any kind is made. This is an excellent test of the very slow, properly controlled finger motion."

Self-Test Questions on Mr. Leefson's Article

1. What is the cause of many nervous breakdowns among musicians?
2. What is the cure?
3. What is one of the first goals in technic?
4. What is meant by independence of fingers?
5. What is the correct state of relaxation?

The Last Words of Busoni

By I. Philipp

BENVENUTO FERRUCCIO BUSONI was the most extraordinary virtuoso of our times. He was an "autodidact," a self made man.

All the help he ever received was a little advice from Anton Rubinstein. There was something fairylike about his technic, a blend of audacity and delicacy, of flexibility and the most thorough precision. His tone, invariably noble, pure and smooth, changed with incredible ease from the loudest *forte* to the most mysterious *pianissimo*. Those who had not the joy of hearing him can form no idea of the marvellous rhythm and polyphony, the essentially musical quality that distinguished his unique and magical playing, the performance of a genius. . . .

When, in November, 1923, Busoni came to Paris—even then in shattered health—he said to me on one occasion, "When I have recovered from this alert (this was the name he gave to the terrible heart affection which was to carry him off within six months) I shall begin my piano work over again along new lines. I have been reflecting much on the matter."

It was an excellent opportunity to induce him to speak of the instrument so dear to both of us, for as a rule he would cut short all conversation on the subject of teaching, with the word, "You know quite well, *carissimo*, that I am not, and never shall be, a bagman of the *Campanella*."

Accordingly I asked him what was this new direction he intended to give to his work.

"You know quite as well as I do," he replied, "that talent is the result of stubborn and exhausting toil, of labor that is well-nigh superhuman. And when you have conquered the passivity of your instrument, when you have made supple your muscles and your mental attitude alike, then you have to overcome the apathy of the public by keeping yourself strong and intact, you must be progressing all the time. In piano playing, the slightest detail is of importance. Anything wrong such as a false chord, may destroy the impression made by a fine interpretation. It is in the perfection of details that the great pianist is recognized.

In my opinion, we could learn a great deal more than we do by listening intently to our own playing, by judging with the utmost severity every sound we produce, from the beginning to the end of the piece. How many artists, as well as pupils, there are who lose valuable time by working mechanically, that is to say, without thinking. They pay no more attention to the sounds they produce than does a deaf man. . . . At a concert, there is no one who listens to me more attentively than I do myself. My mind is fixed on hearing and judging every note; indeed, my attention is so concentrated that I am incapable of thinking of anything else. I try to give the most faithful interpretation along with my own personal conception of the work I was playing. I am continually discovering new beauties, and sometimes there flash upon me details of interpretation of which I had never dreamt before.

"But this is what I mean by a new system of work. It seems to me that each hand and arm, each body and brain is different from all others. Consequently, there must be different work for each individual. Hence the endless variety of interesting technical works. We must both know ourselves and know the things we lack. Then we can draw upon these works—in almost all of them there is something good—concentrating only on what seems to us difficult. Do not waste time,—that is the gist of the whole matter.

"I never throw away an opportunity of progress, however perfect I may have thought some particular performance. How often have I returned from a concert beset with this idea of progress, and have sat down at the piano to go once more over certain passages which I thought deserving of special effort! . . .

"I am thinking of something fresh. I wonder if I shall find what I seek? . . ."

"What love is to man, that music is to the arts, for it is love itself. It is the most aesthetic language of the passions."—WEBER.

"The concert audience, prepared to enthuse, will enthrall; prepared to criticize, will criticize. I am not asking for the standard of fare provided by the theaters, but surely our higher levels of art can still be reached, even though we become more generally gracious! That February-morning-lecture-room feeling prevalent at so many of our concerts cannot be one of the necessities of culture!"—HARRY FARJEON.

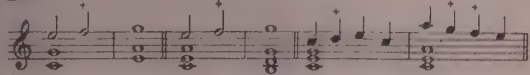
What Are Passing Notes, Melodic Dissonances and Accessory Notes?

By CHARLES KNETZGER

HARMONY students are often confused in regard to the distinction between passing, changing, and auxiliary notes, as explained in the texts used. To help clear up this matter, different authors were compared in order to see what each one had to say in regard to these embellishments. The result was as follows:

"Passing note is the term given to the next scale-degree above or below a harmony note, which, instead of returning to that note (as the auxiliary does) passes onward in the same direction by a step, either to the next harmony note, or to a second passing note, in which case the contrapuntal melody proceeds by step until a harmony note is reached. The harmony note to which the passing note proceeds may belong either to the chord against which it is sung, or to the next chord."—*Modern Academic Counterpoint: C. W. Pearce.*

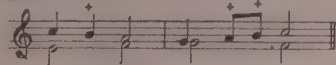
Ex. 1



This rather cumbersome definition is well contrasted by the conciseness of the following, from Mansfield's *Harmony*:

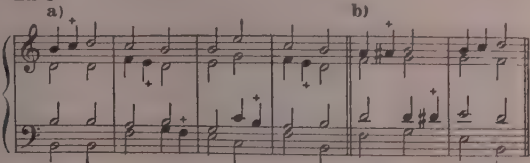
"A passing note is a note not essential to the harmony, but connecting two harmony notes, generally distant a third, from each other. Observe that the passing note has a different degree of the scale on each side of it, and is usually approached and quitted conjunctly":

Ex. 2



In *Modern Harmony*, Foote and Spalding, we read: "Passing tones are non-harmonic tones that are interposed in any voice between harmonic tones of two successive chords; they may be either (a) diatonic, or (b) chromatic, and may occur in any one of the four voices:

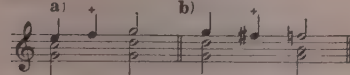
Ex. 3



From Orem's *Theory and Composition of Music* we glean the following: "Passing notes are members of the scale which occur between notes essential to the harmony, but are not themselves essential. They occur usually on the unaccented beats, or portions of a beat."

The definitions and illustrations found here, as well as in Goetschius' *Exercises in Melody Writing* have no essential points of difference. Clarke's *Harmony* enumerates five varieties of passing notes. The first forms part of an ascending diatonic or chromatic scale:

Ex. 4



"The second enters by degrees above or below the harmonized note, but returns to the same note. All kinds of the turn, trill and mordent, are founded on this variety."

Ex. 5



The third variety enters by a leap from one harmonized note to the degree above or below the next harmonized note:

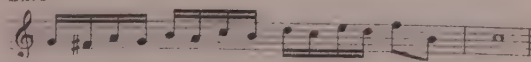
Ex. 6



The fourth variety may be described as an ornamental diatonic scale, made by adding to each note of the scale the note above or below, or the third above or below.

The fifth variety is called the anticipating note, *i. e.*, it anticipates the following chord by sounding one of its members before the preceding chord is left:

Ex. 7



So much for passing notes.

Ex. 8



"An auxiliary tone is a non-harmonic tone which returns to the one from which it started, and moves at the distance of a step or half-step above or below." (*Harmony: Foote and Spalding.*)

Ex. 9



Auxiliary Notes

THE AUXILIARY NOTE differs from the passing note because it need not have a different degree of the scale on both sides of it, and need not be approached conjunctly; but if approached by a step it must have the same degree of the scale on both sides of it. Passing and auxiliary notes resemble each other in that both are foreign to the harmony and may occur in different voices, usually on unaccented beats. Passing notes on unaccented beats are termed regular, those on accented beats are termed irregular. Auxiliary notes are sometimes called neighboring notes, as in Goetschius' *Exercises in Melody Writing*, and Christiani's *Principles of Expression in Piano Playing*.

There seems to be considerable difference of opinion among authors in regard to changing notes and auxiliary notes. According to Clarke's *Harmony* all accidentally raised notes that fall on accented beats, or on the first note of a beat, may be treated as *changing notes* when they ascend one degree.

Ex. 10



In Orem's *Theory and Composition of Music* we find the following statement: "Auxiliary notes may enter chromatically and are subject to ornamentation. The harmonized note which an auxiliary displaces must follow immediately after."

Ex. 11



According to the same author "we may go to the degree above or below any harmonized note and return, thus forming a changing tone:"

Ex. 12



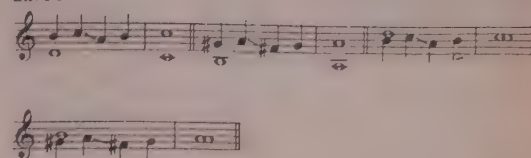
Christiani's *Principles of Expression* calls the above regular neighboring notes, and gives the following example of irregular neighboring notes. The former occur on the weak part of the measure, whereas the latter happen on the strong beat:

Ex. 13



In Pearce's *Modern Academic Counterpoint* we find the following illustration of changing notes:

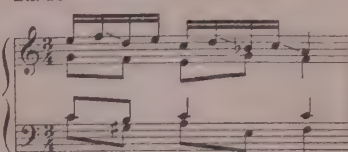
Ex. 14



"The penultimate bar of each of these cadences consists of what is known as the *Nota Cambiata* figure—so called by Fux. Other German contrapuntists call it the *Wechsel Note* figure; English writers speak of it as the *Changing Note* figure."

Foote and Spalding's *Harmony* defines the changing tone as "an unaccented tone foreign to the chord with which it appears, and not necessarily a part of the following chord. It usually moves over a skip of a third."

Ex. 15



From these examples we can see that the terms auxiliary tone and changing tone are confused by authors, and that the student must therefore adhere to the explanation and adopt the nomenclature of the text used.

Musical Current Events

By Whitelaw Saunders

REALIZING that the great musical artists of to-day were scarcely even names to many of my pupils, I have made it my custom to ask, as the first question in each lesson, for a musical current event of some importance. Being a great reader myself, it is seldom that I cannot supplement their news item with something of interest, and I am fortunate in having a very large collection of signed photographs and a collection of letters and manuscripts in autograph and old programs that are of great interest to pupils.

I find the pupils eagerly looking for news notes, each trying to get the most important one, and it has stimulated their interest in musical history. When the pupils are too small to look for items for themselves, one or the other of the parents is asked to look for them, and I find the parents have become almost as interested as the pupils, and that thus an interest in musical affairs is aroused.

It takes no more than five minutes to give these events and I consider them a valuable part of the lesson. For next season I am planning to ask for an old event with each current event, thus: If a pupil reports the death of a famous pianist of to-day he must report on the death of an equally famous pianist of a past day. I am sure teachers will find it worth while, and it may be used for adult pupils as well as with the younger ones. It has even brought me new pupils.

"I gloried in Lawrence Tibbett's success, not because he was a fellow-townsmen but because he is an American who, like myself, never went to Europe for what is termed necessary training. Do not misunderstand me. We need all Europe can give, and more, too; but my point is that with the rapid evolution of musical taste here an all-American success can be achieved once in a while."

—CHARLES WAKEFIELD CADMAN.

"The limits which one thinks he reaches are always in himself, not in the instrument, as I have found many times when I have played a familiar number for the first time in a year or so. I find in it new beauties and a different message and wonder why it is that I did not think of them when I played it before. The music is the same, the harp is the same, but it speaks another message because I myself and my reactions are no longer the same."—ALBERTO SALVI.

Diminishing Digital Drudgery

Away-From-the-Keyboard Exercises that Save Time and Labor

By Robert Stanley Weir, D.C.L., F. R. S. C.

MECHANICAL appliances for the increase of digital dexterity have been generally condemned ever since Robert Schumann, in his keen ambition to be a virtuoso, made use of a device to render that weak brother, the third finger of the hand, unmovable while exercising the fourth and fifth. The result was, it is said, that the finger thus made motionless because paralyzed, and the adjacent fingers as well. In the bitterness of his chagrin, which aggravated if it did not contribute to his lamentable mental collapse, he wrote strong words which have become classical, against the temptation to attain mastery of the keyboard by other than faithful and continued practice. Here are his words in his Advice to Young Pianists: "There are such things as mute pianoforte keyboards; try them for a while and you will discover that they are useless. Dumb people cannot teach us to speak."

Exhaustive Exercises

Notwithstanding Schumann's widely-known disparagement of them, mechanical devices have been employed with most excellent results and great economy of time, if we are to believe well-accredited instructors and performers. It is true that Karl Tausig, who is said to have equaled Liszt in technical brilliance, has in his "Daily Studies" exhausted the capability of the keyboard to train and develop the marvelous human hand. But at what costs to nerves; what a toll to time! While it may be true that there is no royal road to Parnassus, and that steep ascent can only be made slowly and even painfully, may there not be in these latter, inventive days a shorter and less dreary route to the blissful summit?

Various answers to this important query have been given and have been assembled in L. E. Gratia's recent book, "L'Etude du Piano," in the seventh chapter of which, under the heading of "Les Adjuvants Mechaniques," the writer describes a number of mechanical aids which, it is claimed, pianists, at any stage of their career, may employ with great advantage. There is no doubt, as M. Gratia states, that pianists and pedagogs as a rule, place little or no value on mechanical aids to technic; but, in his opinion, prejudice and tradition have been allowed too long to dominate pianistic methods. M. Gratia describes several ingenious devices, for the excellence of which he vouches personally. Among these are the appliances used and recommended by Henry Lemoine, Henri Herz, the Samud or dumb clavier, and several other inventions.

Confining oneself to the two hands, and without even opening the piano, but using the outside of its case, or any convenient desk or table, I may venture to suggest how the drudgery of elementary or even of advanced technic may be sensibly diminished to the great saving of precious time and equally precious nervous energy; how even the advanced pianist may keep his acquired dexterity without the tedium of keyboard toil.

The Will and the Action

While, of course, any device that exercises the fingers in a wholly mechanical way, demanding no volitional effort apart from the device itself, may be pronounced worthless; while we must re-affirm that in all technical exercises the mind's conscious control and attention must be constant, and that Kalbrenner's idea, for example, that one may read a book and at the same time rehearse his five-finger exercise was absurd in the extreme, it still remains true that certain exercises may be profitably used away from the piano, as, for example, in bed upon one's breakfast tray (supposing the case of a convalescent); upon a table or desk, or upon the closed lid of the piano itself before one opens it to play; on the back of a book during any of the odd minutes that everybody has. The supreme and dominating condition of all exercise, digital, brachial or corporal, is that the mind shall concentrate itself upon what is being done or attempted.

When the matter of tone or equality of tone or the shading of tone is in question, then, certainly, the tones must be heard; but there still remains a large element in pianistic work that is purely digital, articulative and, in a narrow sense, technical, which may mercifully be made to spare the ears of one's neighbors or family as well as of one's own sensibilities.

Simple Manipulation

It is elementary to say, if not to reflect, that the articulation of the fingers is chiefly in the larger knuckles of the hand or the adjacent tendons. Bearing this in mind,

it is obvious the mere opening and shutting of the hands, say half a dozen times—not oftener than this before one pauses to rest—is a useful preparatory exercise for any performer.

Let the experiment be tried and the result will surprise many. And with this simple manipulation—a firm closing of the fingers, first at the middle phalanges and then in fist-fashion, followed by a stretching of them on opening—one has the key to a variety of interesting and useful exercises of excellent technical value that may profitably be employed before a single note is sounded.

Practical Exercises

Some of these may be indicated here, premising that the hands should first be separately exercised, with a view to greater concentration.

1. With thumb on the piano lid, breakfast tray, desk or table, lift the remaining four fingers together in proper curved form, stretched to their utmost, and pause for an instant; then allow them to fall, all the while retaining their contour. Do this five or six times.
2. With 1, 4 and 5 resting on the chosen base, raise 2 and 3 and hold them in tension for an instant; complete the articulation. Five, six times, or more.
3. With 1 and 5 down, raise 2, 3 and 4, with conditions as in 2.
4. With 1 and 2 down, raise 3, 4 and 5; finish as above.
5. With 1, 2 and 5 down, raise 3 and 4; finish as above.
6. With 1, 3 and 5 down, raise 2 and 4, finishing as above.

Additional movements of the same character may be devised. After a time the hands may be watchfully exercised together.

Fifteen Profitable Minutes

The following simple but most effective and valuable manual exercises, without support or rest of any kind, are also advised. Fifteen minutes in bed, before deciding to rise, can be hardly better employed, unless we except our prayers.

1. Open the hand, stretching the fingers laterally to their limit and holding them in tension a few seconds. Relax and repeat *ad libitum*.
2. With outstretched fingers, palm uppermost, bend the thumb to the base of 5, *ad lib*.
3. Bend the fingers at the middle joint. Open to their fullest extent; bend and stretch again five or six times.
4. Open the hand with outstretched fingers; then close them fist-wise, but so that the fingers touch the middle of the palm.
5. With fingers bent at the middle joint, outstretch 2; then bend again *ad lib*.
6. With fingers bent at middle joint, outstretch 2, 3, 4 and 5 separately in the order named, if you can. At first it will be impossible for most to move 4. An easier rotation will be 2, 3, 5, 4.
7. The wrist point may be flexed up and down.

These exercises should be done first with one hand at a time and with concentrated attention.

Young and Old

Exercise 6 will offer little difficulty to the student who has had the good fortune to be a Kindergartener, with finger action illustrating the simple rhyme:

The first to come is Master Thumb,
Then Pointer (2) strong and steady,
Then Tall Man high (3) and just close by
The feeble man (4) doth linger;
And last of all, so very small,
The baby little finger.

Even the sexagenarian may to this extent become a Kindergartener, to his technical advantage and progress. For his benefit, and that of even his juniors, I may add that frequent hot baths for the hands and forearms, plunging them immediately afterward in cold water and briskly drying, are of decided value in many cases. M. Gratia mentions, I may also state, that self-massage of the forearms, wrists and fingers is of proved usefulness when any stiffness is suspected.

"POUR out not words where there is a musician."

—Ecclesiastes.

"We understand but little of music. The greatest masterpiece is but a signpost to that infinite realm of harmony, in which music is forever included, and to the joy which awaits in its eternal unfoldment."

—F. L. Rawson.

All children want to play, act, sing, draw; all children compose tunes (though we sometimes tell them to shut up), make up stories (though we sometimes call them lies), and develop their minds and souls by acts of creation and re-creation.—RUTLAND BOUGHTON.

The Demands of the Pedal

By John Ross Frampton

OUR college was located in a small city on one of the big railroads. In those days no mail was handled in the local post office on Sundays, but there was a mail box at the depot. One of the pride fast mail trains stopped at our town late each afternoon and the railroad mail clerk emptied this depot mail box daily. On week days there was little in it, but on pleasant Sundays it was "cram-jam" full; for all the students enjoyed the walk to the depot and were glad, also, to get their letters started sixteen hours earlier than the post office could do it.

One Sunday I mailed a letter just as the train came in. It chanced that there was no passenger to get either off or on the train, and I was the only loafer at the station. The mail clerk ran to the box and had just taken out one handful of letters when the train started on. He hurriedly locked the box and ran to the train, catching a rear platform (not all cars were vestibuled those days). He angrily yanked the signal cord and stopped the train. Then he leisurely walked back to the box, slowly opened it, and leisurely removed the mail from the box, while the conductor and engineer stood on their steps and scowled. And then—because I was the only person for him to blow off steam to—the clerk turned to me and said, "This train is run for the United States mail, and it must stay here until I have had time to get it." (He might have added "and without dropping or damaging any of the letters.") Then he trotted easily back to the mail car, waved at the engineer and the train sped on.

This man's comment to me was just what the pianist's foot must say to his hands. "Hands, you must hold those keys until I have had time to attend to the pedal, and to do it without losing or muddying any tones!" For, in the final analysis, the main difficulty of pedalling lies in the hands and not the feet. If perfect legato is desired the damper pedal (never call it the loud pedal!) can not rise until the hammers have formed the new tone. The pedal can not operate beyond a certain speed; and, moreover, the dampers require an appreciable instant in which to silence the old tone. (And the longer the pedal stays up the cleaner the change is). Therefore the hands must hold the new keys until after the pedal has gone down again. This is not impossible, if the time which the hand usually spends in the air in some graceful curve between keys, or resting on the key after the change of pedal, can be spent on the key where the pedal must change. When pedalling does not interfere it is best, of course, to get ready for the new keys as soon as possible and to use an easy and natural motion from one place to another. But the demands of the pedalling are far superior to those of ease or comfort, and at pedal changes the hand must be compelled to stay on the important keys as long as need be and then use an extremely fast and direct motion to the other keys. (Incidentally it might be mentioned that this utterly nullifies the absurd staccatos which many editors place over bass notes at pedal changes). Listen to your pedalling and if the tone is muddy you probably changed too soon (although muddy finger work will certainly muddy the pedal); if the bass or some other important tone fails to get into the pedal your hand released the key too soon. Then think of the mail clerk!

Scotch Genius in Teaching

By Alfred J. Lawrence

A HIGHLAND piper, having a scholar to teach, disdained to crack his brains with the names of whole-notes, half-notes, minims, quarter-notes and eighth-notes.

"Here, Donald," he said, with a twist of his Tam-O'-Shanter, "tak yer pipes, lad, and gie us a blast. So—verra weel blawn, indeed; but what's a sound, Donald, without sense? Ye maun blaw forever without making a tune o't, if I dinna tell you how the queer things on the paper maun help you.

"You see that big fellow we' a round, open face? (pointing to a whole-note between two lines of a measure). He moves slowly from that line to this, while ye beat ane wi' yer fist, and gie us a long blast. If, now, ye put a leg to him, ye mak' twa o' him, and he'll move twice as fast; and if ye black his face, he'll run four times faster than the fellow wi' the white face; but if, after blacking his face, ye'll bend his knee or tie his leg, he'll hop eight times faster than the white-faced chap I showed you first.

"Now, when'er ye blaw yer pipes, Donald, remember this—that the tighter those fellows' legs are tied, the faster they'll run, and the quicker they're sure to dance."

The Fallacy of Counting Out Aloud

By J. G. HINDERER

Mr. Hinderer has had a generous musical training, numbering among his many famous teachers Leopold Godowsky, Rudolph Breithaupt, Tobias Matthay and Arthur Friedheim. He is also a graduate of Cornell University.

During his long residence abroad, Mr. Hinderer studied and traveled

in eighteen different countries, absorbing the music and art of each and doing extensive research work in the great continental libraries. This wide range of study and travel, together with six years' newspaper experience on the Associated Press, has eminently fitted him for his chosen work, which is highly endorsed by many noted authorities.

A NUMBER of time-honored theories and practices are current in music teaching, of which one is counting out loud, that, if placed under the microscope of latter-day psychoanalysis prove, in reality, to be not nearly as good as they at first seem. They are false traditions, rarely questioned because often highly endorsed, that have been handed down through generations of more or less unscientific teachers who knew little about the psychology of music or the working of the mind in the senses. They taught as they themselves had been taught, never questioning the precepts of their masters.

Counting out loud is more of a detriment than an aid, as we will endeavor to prove, and had its inception in the distant past when, no doubt, some tired teacher conceived the idea of shifting the burden of counting aloud—and it is indeed a burden if one has to do much of it—onto the pupil, little realizing that he was throwing an impediment in the way of musical progress rather than a help, as well as establishing a precedent in music teaching hard to set aside.

The whole subject of counting out loud or otherwise is deeply interwoven with rhythm which, as von Buelow so often and aptly said, is the beginning in music. Therefore let us begin at the beginning and try to clarify somewhat this most important phase of music and music teaching; for, verily, a poor rhythm is the worst of music faults.

What is Rhythm?

What is rhythm? And what do we mean by time and pulsation? What do you call the undivided ticking of your watch, for instance, or a metronome, or the beat of your pulse? It is pulsation, is it not—an even recurrence of unaccented beats or pulses? Did you ever notice, however, how, though a clock ticks absolutely even beats with no accentuation whatever, your mind automatically divides the pulsations into groups of two's or three's?

The old monks who first developed the art of musical notation, the nine hundredth anniversary of which was celebrated in 1923, first recognized this fact; that, fundamentally, there are only two kinds of time—one divisible by three, triple; and the other by two, duple. Triple time they linked up in some occult way with the Trinity, calling it in Latin, "perfectum," or perfect time, symbolizing or notating it by means of a circle—an old symbol for eternity—without beginning or end. Other forms of time not divisible by three they called "imperfectum," or imperfect time, and symbolized it by a broken circle, which, if written quickly, looks something like a large "C," and is actually printed that way now in our present system of musical notation, though it has no connection with it at all. Many tradition-taught teachers, who do not know the origin of this sign, still teach that it stands for "Common Time"—another of those little fallacies so common in music teaching, that some worthy concocted out of the fullness of his imagination and that has become a deep-seated tradition. This quaint theory, too, is dying a hard death, but we hope some day that we can bury it; a consummation, however, that will be possible only after the revision or discardment of many instruction books that still teach that 4/4 time is "Common Time." How could there be such a thing? Is a march any more common than a waltz?

But to get back to rhythm. Fundamentally we see that there are only two kinds of time: two-time, even or duple, and three-time, or triple—and the various compounds of these, such as 4/1, 4/2, 4/4, 4/8 and 8/8, which are only compounded duple time signatures, and 6/8, 6/16, 12/4, 12/16, 9/8, and so on, really triple time, doubled or trebled. Sometimes, too, we meet with combinations of duple and triple time, such as 5/4, actually 3/4 and 2/4; 7/4 (4/4 and 3/4) and even 15/8, which is really 5/4 measure in triplets.

Now, what is rhythm? It is Motion, or Movement in Time, and has nothing to do with the measure bar as some seem to think, except in a very primitive way as when we divide the pulses or beats of the music into elementary groups, which is all there is to Time or Measure; but which is at the same time also the beginning or inception of the crudest form of rhythmic motion. To thoroughly

understand this we must recognize that rhythm in music is closely akin to the bigger swing or meter of poetry, as in a pentameter or hexameter; for instance, something very distinct from the particular kind of poetic feet or measures—iambic, dactylic and so on—such meters might contain, and that form only the smaller measures or groups of beats of these larger forms. It is therefore a larger and far more subtle thing than time, and marks the undulations of the phrase and not the measure having no definite sign or signature, while time, always indicated by a signature and the measure bar, marks the measure only and refers more to the general speed or tempo of a composition.

Time is limited to the two fundamental forms, duple and triple; but there is no limit to the different kinds of rhythms in which musicians may compose or set their music. Godowsky, for instance, wrote a whole set of pieces, thirty of them, Triakontameron—meaning thirty days, in Greek, he having composed them in thirty days—all in triple measure, yet no two rhythms are alike. A waltz, mazurka or polonaise, to mention but a few of the more common rhythms, may all be written in ¾ time or measure; but how different they are. They may even be combined in one composition, the present writer having once written a processional in ¾ measure that is at once both a march and a waltz.

But how, you say, are we going to feel all this and express it perfectly when it comes to producing the actual music—piano, violin or voice—if we are not to count out loud? First let us reason a bit further. I have a friend, a very good singer, who is also a fine accompanist, wonder of wonders; but it is almost impossible for him to both sing a song and play the accompaniment at the same time. Why? Because when he sings and really concentrates his thought on the interpretation of the vocal part, he mixes up the accompaniment; and when he fixes his mind on the accompaniment, he forgets or something goes wrong with the vocal part. Singing and playing at the same time is difficult for him, because it causes a split as it were in his power of concentration; thus making it extremely difficult for him to do himself justice in either; though I suppose, if he persisted, he could eventually do better. But what is the use, he says,

when there are so many good accompanists to save him the trouble.

Now the point we wish to make is this, that much the same thing happens when piano or other music students try to count out loud and play at the same time; though, to be sure, counting out loud and playing the piano is not nearly so complex a problem as singing a song and playing the piano simultaneously. But, for beginners especially, and they need the help most, it is often extremely difficult at first and for some always so, because they have to do three unaccustomed things all at once, namely, read the notes, finger them and count, and feel the time and rhythm when most people are used to doing only one thing at a time. Let us note in passing, however, that herein lies the great value of music as a mind trainer—the co-ordination of the mind, sight and muscles simultaneously in time and rhythm, something demanded by no other subject except it be the receiving of wireless messages on a typewriter. Truly Dr. Charles Eliot, president-emeritus of Harvard University, knew whereof he spoke when he said that, "music rightly taught is the best mind trainer on the list."

If, though, to this three-fold difficulty of reading, fingering and rhythmic playing, we add another and an unnecessary one—counting out loud—especially in the beginning with children when there is so much already to learn and to do, I feel we are needlessly piling up difficulties. When we consider a moment that many musicians, because of the kind of instruments they play—clarinets, saxophones, cornets, and others—are prevented from counting out loud, yet who learn to play in time, I think we can readily show that it is a good thing to dispense with the counting out loud bugaboo in piano playing also. But how do they do it? They have to feel the time, do they not? and not count it; and when they feel it they find they do not have to count it, because it is not necessary. It seems so useless, anyway, to learn to do a thing you do not have to do when you have learned the music. Some violinists, to be sure, have the bad habit of tapping the time with the foot; and singers sometimes pinch it with their fingers in the folds of a handkerchief, dress or program; but is this really any worse than counting it with the lips? All good violin and vocal teachers, however, soon break their students of such habits. Why then should not piano teachers do the same with counting aloud? It should be noted here, in scanning all sides of the subject, that counting the time with the up and down swinging arm as in directing, used in some public schools while the pupils sing the music—a kind of elementary eurythmy—is a good thing in the beginning, as it tends to make them feel the undulations of the music.

Poor Time Sense

The big difficulty in teaching time and rhythm lies in the fact that some people naturally have a very poor time and rhythmic sense, just as some are color blind or far- or near-sighted; and all the counting out loud in the world will not do them much good, because they invariably count the way they feel the music, having no sense of proportion. But these extreme cases are exceptional and not the rule, and the only thing to do with a student, if it is impossible to make him feel the pulsations properly, after studying them out and marking them with a pencil and tapping them on the music with the teacher counting out loud—he is the one to do it—is to turn the metronome, that wonderful little musical policeman, onto him, thus taking the counting entirely out of the senses of both the teacher and the pupil, in order to make the student recognize his faults and hear himself as others hear him. He must try to obey its impulses, while the teacher, still counting aloud as well as pointing out the time-beats with a pencil, forces him to see them tapped at the exact point or time spot in the printed music where they occur, as well as feel and hear their pulsations, thereby working through both the aural and visual avenues of perception. This means work for the busy teacher, I know, but it seems to be the only way out of the difficulty.

Another very useful plan is to have the pupil tap the time and rhythm with a pencil, tambourin or triangle—anything that will make a noise—first of the treble clef and then the bass clef, later combining them. This



J. G. HINDERER

separates the time and rhythm from the harmony and melody and makes it easier to see and feel by itself. Or the pupil may clap the hands or tap the bare rhythms out on the piano, using two C's—middle C for the left hand and C in the treble clef for the right—but a tambourin makes the problem more interesting. At first the teacher should tap the rhythm of the bass clef on middle C while the pupil taps C in the treble, and *vice versa*; or the tambourin may be used in the same way in conjunction with the metronome, which may be hidden out of sight, as it is often distracting to the thought of the pupil if he sees the swaying weight. Playing accompaniments for a singer or small orchestra, or the secondo parts in duets is also helpful, though for students with good aural memories perhaps the greatest aid of all is listening to an artistic performance by the teacher of the difficult passages.

After a student has been put through the routine just described and he still has difficulty with time and rhythm, it simply means that he has not enough talent to warrant him to waste his time, money and effort, as well as the teacher's, trying to acquire something that by nature he is unfitted for. You simply cannot make musicians out of blacksmith material, any more than you can make a race horse out of a dray animal. Everybody should not study music, and a good teacher will honestly tell a pupil if he thinks he has not talent enough to make his efforts at attainment worth while. He will make the beginning work difficult enough so that the average student—I do not mean a talented one—can accomplish a certain amount of work in a given length of time on, say, an hour and a half of practice a day. If he cannot measure up to what it is reasonable to expect under the circumstances, he should be candidly told the facts and the teacher not be expected to waste the time of both.

Moderately talented students soon develop a fair time and rhythmic sense, if taught in the manner here described, as any teacher can easily prove for himself. And he will find, too, if he does his work thoroughly, that he will soon be able to dispense with his own counting and the metronome altogether. Never use a metronome with students who have a healthy sense of rhythm. It is an intolerable, inartistic, mechanical nuisance; though, occasionally, in certain musical diseases, a useful remedy. A teacher's studio, you know, is a kind of clinic, where musical talents of all kinds have to be critically estimated, renovated or rejected, and the metronome is one of the music doctor's most valuable surgical instruments for the performance of these musical operations. But, if you please, just remember that, for healthy people, surgical operations are always unnecessary.

Self-Test Questions on Mr. Hinderer's Article

1. How is counting aloud a detriment to piano study?
2. What are the two fundamental varieties of time?
3. What is Rhythm?
4. What is the main difficulty in teaching time and rhythm?
5. Give two plans for solving this difficulty.

Rapid Staccato Octaves

By Herman L. Osher

RAPID staccato octaves, when played without strain, are remarkably beneficial in building up the strength of the arm. The hand should feel as light and fluffy as a kitten's paw.

There are plenty of exercises in many fine books of Kullak, Presser, Sartorio and others, but there are also many opportunities for the invention of one's own octave exercises.

Take any book of folk songs and play the melody in the right hand, dividing each quarter-note into four repeated octaves.

You will find this a help in sight reading as well. Play the same melodies separately, in the bass, with the left hand.

The main trick in octave playing is to look out for hurtful strains. If you feel that the arm is "tightening," or that there is a slight pain in the muscles on the underside of the forearm, you are either playing with a tense muscular machine or you are playing too fast.

Spend fifteen minutes a day at this work, and by the time your next ETUDE magazine comes to the door you will find that many of the pieces are "a lot easier."

"Too often the work of the accompanist is dismissed with little or no comment; though in my varied experiences hardly a concert takes place without the timely rescue work of the 'man at the piano' saving the artists from an embarrassing mishap."

—FELIX ADLER.

What Can Be Taught in Music?

By Francesco Berger, Hon. R.A.M., G.S.M.

To so simple a question as the above, there is a simple but very conclusive answer, which requires only two letters to spell it. That answer is NO.

We its teachers by profession, can teach you all there is to know *about* it; all that surrounds the subject, its history, its tradition, the construction of, and mode of performance on the instruments now in use, and of some (only a few) of former days. We can educate you to the point of discriminating between a Beethoven Sonata and a jazz fox-trot; we can warn you against faults in singing or playing; but the sum total of all our instruction only touches the technical side. The essence of Music, the soul of Music, the purpose of Music, can neither be taught nor acquired; because Music is an abstract thing, not a material one.

Music being one of the Muses is of the feminine gender; and, to the masculine mind, this may account for her being so inscrutable, so inexplicable, so variable. Those who have attempted to explain her have never been quite successful. She has been variously defined, sometimes by those who knew a good deal, but told us little, at other times by those who talked a lot but knew very little about her.

Perhaps the nearest approach to a truthful definition of Music would be to call her a language, though *not* a language of words. The language of Music embodies ideas, and, like the language of words, should be the medium for conveying these ideas from their originator (in her case called "composer") to the hearer. Language which conveys no meaning is but empty jargon; and Music which says nothing is but a jangle of sounds.

Music and Language having the same mission they naturally have some attributes in common. There is "fine" language which conveys noble thoughts in eloquent words; there is "silly" language of which we get whole pages in many a modern novel;—and there is "bad" language, which the washerwoman resented when, quarrelling with a neighbor, she had placidly submitted to be called a thief and a liar, but on being called a "parallelogram" flew at the speaker and gave her a black eye. So, too, there is the "noble" Symphony, the "rapid" musical comedy stuff and the "vulgar" comic song of the slums.

If we examine the most sublime utterances ever spoken, or written, or printed, we find their sublimity due not so much to the actual words employed as to the thoughts expressed. And this is precisely what occurs in good Music, with the reservation that we are referring only to that which is self-existent, untrammelled by any text, and free from the sickening taint of attempting to describe thunder-storms, snorting horses, or fawns in their digesting moments, or the gurgling of submerged police-stations, or the spurting of fire-engines at work. We are concerning ourselves with the highest forms of absolute, *not imitative*, Music, such as symphonies, concert-overtures and instrumental solos and would include Concerti, if the majority did not contain so much that is mere effusive padding inserted by the composer as a concession to the popular demand for virtuosity.

Music, to reach its fullest purpose, must be met by a sympathetic attitude in the hearer. He must go half-way to encounter the message that is being delivered to him, must be as open to receive and retain as the prepared plate is in the photographer's camera. By doing so he becomes co-partner with the composer and performer, each contributing his share to a trifold blend. Rubinstein meant something of this kind when he boldly

asserted that he required his audience and his orchestra "to leap out to him" if he was to give of his best.

It would not be difficult to label many a composer with some distinctive adjective. Handel might be described as uplifting, Mozart as lovable, Haydn as frolicsome, Beethoven as poignant, Bach as commanding, Brahms as cranky, Mendelssohn as elegant, Bennett as respectable, Schumann as feverish, Schubert as human, Weber as heroic, Moszkowski as engaging, Meyerbeer as gaudy, Rossini as lyrical, Strauss as insolent, Dvořák as bucolic, Auber as delightful, Offenbach as Parisian, Puccini as decadent, Mascagni as Italianissimo, Spohr as academic, Palestrina as devout, Debussy as mouldy, Scarlatti as crystallic, Tchaikowsky as heart-breaking, Wagner as sensuous, Chopin as romantic, Grieg as forest-scented, Verdi as passionate, Gounod as amorous, Liszt as pinchbeck, Gluck as sombre, Balfe as familiar, Sullivan as intimate, and so forth. But when this has been done, we are still far from having accounted for why and how their music has appealed to us in such varying quality, nor can we expect our impressions to be shared by all in every case.

The fact is, that every great composer had a message to convey, and delivered it in his own particular language. His language was not always understood by all equally, because it was self-evolved—no schoolmaster had taught him what to say, nor perhaps how to say it in most intelligible fashion. Only a select number have gone out to him in spirit, have met him, have embraced him, and have enshrined him in their hearts. No classroom pointed the way for them to go, no teacher told them what to look for. They heard the message, followed its clue, and found the priceless treasure.

Not long ago a pupil presented herself to me for her first lesson. I inquired whether she had brought any music, and if so, desired her to play it.

"Oh," said she, "if you mean pieces, I have several in my case, but if you mean music, I carry that in my brain." It was a clever retort, and, as she was but little more than a child, recalled the saying that out of the mouths of babes, etc. How few, out of the thousands who pass through our music schools, *feel* what they are studying, though they may be diligent enough at the technical side of their work.

Real music, by which I mean the music that is *in* music, is, I repeat, not to be taught, for one cannot teach how to *feel*. It reveals itself to the elect, the others grope and never find it. There are no words in any language that can explain it. You may hear its appeal, you may admit its influence, but you cannot analyze why one tune cheers you, and another brings tears into your eyes. Music is one of the mysteries of our existence, like Light, or Life, or Death, or Sympathy, or Love. No Solomon in all his glory, no Solon in all his wisdom, no Shakespeare in all his art—has succeeded in elucidating her; nor can you or I elucidate *the music that is in music*.

Self-Test Questions on Mr. Berger's Article

1. Why is music spoken of as feminine?
2. What common attributes have music and language?
3. What is the secret of sublimity in literature or music?
4. What must be the attitude of the listener?
5. Why do the compositions of the different composers vary in style of expression?

Call Them by Their Proper Names

By John L. Stanley

THE majority of beginners find great difficulty in naming at a glance the key in which a piece is written. While it is easy to remember the easier key signatures, such as one sharp, G, or one flat, F; most pupils encounter difficulty in noting off-hand the names of keys which contain a greater number of sharps or flats, and indeed, often refrain entirely from attempting to give the proper naming, being content to talk familiarly of "three sharps" or "five flats" and so on.

Memorizing all the key signatures for the purpose of being able to name them at a glance requires some little time and experience, and mental "counting" toward the same end is a slow process. The following little hint may be of interest to some teachers and pupils.

If the piece to be played is written in sharps, the name of the next note above the last sharp in the signature (the last sharp being that one farthest away from the

clef sign) will be the name of the key in which the piece is written. For example; if the piece is written in two sharps, the last sharp is C. The next note above C is D—the name of the key in which the piece is written, or, as may possibly be discovered in the playing, the piece may be in its relative minor. Again, with four sharps in the signature, the last sharp is D, and the next note above, E, names the key of the piece, unless as was remarked, the piece is in the relative minor. The last sharp in a five-sharp signature being A, the next note above, A, is the name of the key, and so on.

In dealing with flat signatures, the second-last flat is always the key. Thus, with a signature containing three flats, the second-last flat being E, the name of the key of the piece is E flat, or, of course, the minor related to it. Again, the second-last flat in a five-flat signature being D, D flat must be the name of the key of five flat.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Technic Versus Office Work

I have been studying piano for about seven years, and recently I took a position in an office where I have a very large amount of writing to do.

Do you think that this will hinder my piano technique? Could you suggest any exercises that might help me to limber my fingers? Since taking this position, my scales will not go nearly as well as before, because my fingers refuse to move properly.

M. E.

You ought to keep your technic unimpaired by spending fifteen minutes or so each day in training the playing muscles. Here is a series of exercises that may be performed on a table-top, for the most part, and which should furnish the desired flexibility. Let us call them THE PIANIST'S DAILY DOZEN:

1. *For loosening wrists.* Place outstretched fingers on the table-top, near the edge, with wrist held low. (a) Raise the wrist about a foot in the air, letting the hand hang down from it. (b) Lower the wrist, returning to first position. Alternate (a) and (b) in even time, counting 1-2-3-4, 1-2-3-4.

2. *Forearm rotation.* Place fingers on the table-top as before, with wrists held just above the level. (a) Rotate forearms to the left, resting on the thumb of the right hand, with the fifth in the air above it, and on the fifth of the left hand, with the thumb straight above it. (b) Rotate both hands quickly to the right, resting on the fifth of the right hand with thumb above it, and on the thumb of left hand with the fifth above it. Alternate (a) and (b), counting as before.

3. *Rotation.* Assume position (a) of number 2. Now rotate forearm gradually to the right, balancing successively on the second, third, fourth and fifth fingers of the right hand, and on the left-hand fingers in reverse order. You are now in position (b) of number 2. Now rotate gradually to the left, balancing successively on each finger until you return to position No. 1. Count 1-2-3-4.

4. *Fingers.* Hold the hands before you. (a) Suddenly extend the fingers as straight out and as far apart as possible. (b) As suddenly, clasp the hands tightly as though grabbing at a fly. Repeat these motions in regular time.

5. *Fingers.* Rest the finger-tips on the top of the table with wrists and hands horizontal. Perform the following motions with each finger in turn: (a) Raise the finger suddenly high from the table, and (b) strike downward upon the table with a light blow (*pp*). Meanwhile keep the fingers curved and the wrist quiet. Repeat four times with each finger in turn.

6. *Hand.* Assume position as in number 5. Strike with each finger in turn as before, but much more heavily (*f*); and with each blow let the wrist jump up two or three inches above the level. Lower the wrist before the next stroke.

7. *Forearm, with loose wrist.* Finger-tips on table, as before. Again strike with each finger, but this time lifted only slightly from the table-top. With each stroke drop the forearm, pulling the wrist loosely down as far as it will go. Raise the forearm and wrist to normal position after each stroke.

8. *Full arm.* Hang both arms loosely by the sides. (a) Shrug up the shoulders as high as they will go. (b) Let the arms drop as far as possible. Repeat these two motions, counting.

9. *Arm.* Finger-tips on the table-top. Keeping the same position of arms and fingers (a) shrug up the shoulders as before, raising arm, hand and fingers about three inches above the table; then (b) drive down each finger in turn by suddenly dropping the shoulders and relaxing the shoulder muscles. Make the tone staccato by immediately relaxing the finger and wrist. Repeat in strict time.

10. *Circling Fingers.* Beginning with finger-tips on the table, let each finger in turn describe a circle by extending it as far as possible, then bringing it down and in, then out and over, and so on.

11. *Lateral Extension of Fingers.* Extend consecutive pairs of fingers, one pair at a time (2-3, 3-4, 4-5) of right hand. Place two fingers of left hand (joined together) between each pair of right hand, and wheel the right-hand pair about them, from left to right. Similarly, extend the fingers of the left hand, and wheel each

pair about two fingers of the right hand. Count during the movements, *left, right*, 1-2-3-4 to each.

12. *Wrist, Lateral Movement.* Hold down each finger in turn (on table-top) and let the wrist move horizontally as far as possible (a) to the right, (b) to the left. Repeat these movements in strict time.

Hard-Actioned Pianos

One of my little girls is cursed with a player-piano in her home. The piano has a hard action, so she has acquired a very loud touch. One might say she bangs, biffs and pounds. She is a tiny little thing, eleven years old, and her hands and fingers are very delicate. How can I correct her technic? If she had an ordinary piano it would be simple; but have you ever played on a player-piano with a hard action, dear editor? If you have, imagine my little pupil. If you have not, just imagine her, anyway. She has to pound on her piano. I have tried everything I could think of, but, so far as I can see, am simply bumping my head up against a —player-piano!

C. S. R.

I am not very familiar with player-pianos; but those I have met in my travels have been of the innocuous variety of touch, and not such hard-headed specimens as you describe. Your pupil's trouble can ultimately, however, be traced to that standing terror of pianists—a stiff wrist.

Teach her, first of all, to be content with a gentler tone. Evidently she is determined to "make a noise in the world," even if she (and those about her) perish in the attempt.

Drill her continually on the lighter touches. Let her first play individual tones staccato and *pppp*, with just a downward action of the finger and a quiet wrist. Then cultivate a loose wrist by having her hold down a key with each finger in succession, while the wrist goes down, up, down, up, many times, over a considerable arc.

Finally, let her work on the classics, such as the easier pieces of Bach, Haydn and Mozart, maintaining an even, light touch and a quiet wrist, with a predominance of *p* and *pp*. After she has thus learned to control her enthusiasm, perhaps she may be kept within bounds.

Standardized Fingering

Since composers employ scale passages starting on various degrees of the scale, I should like to have my pupils who can play the regular fingerings with ease study and form such scale passages; but am at a loss as to how to teach them to finger the same. Should they adhere to the regular scale fingerings? This seems useless; but on the other hand, would a different fingering upset their hard-earned knowledge? Here are examples of what I mean:

Ex. 1



There are several reasons why I am anxious to teach this subject, and I shall appreciate your advice.

M. R.

Nearly every composition is made up of both familiar and unfamiliar materials—the first group including those scales, chords, arpeggios and figures which are the stock-in-trade of the well-equipped pianist. The proportion of these two groups, however, varies greatly. Most of the classical studies, for instance, such as those of Czerny and Cramer, consist almost wholly of figures which one instantly recognizes and adapts to the special occasion; while much of the modern music presents quite new problems.

Just as far, therefore, as one can make use of familiar fingerings in studying a new piece, one reduces the number of problems that are presented. Hence it seems logical to use the standard fingerings wherever they may be applied, with perhaps slight changes in starting or ending a scale or arpeggio progression. In the first example that you give, for instance, the three

fingers at the beginning would depend on what precedes the passage. If nothing comes before it, the fingering written above is somewhat preferable. Normally, the upper fingering of the second passage is much the better, since it not only follows precedent, but makes fully as good an ending.

As to what to teach, I certainly advise you to emphasize the standard fingerings, and to change them only in specific cases that occur in a composition under study. Meanwhile, you may prepare the pupils for fragmentary scales by such exercises as the following, where the scale is played first through one octave, then through one octave plus one note, then plus two notes, and so on to two octaves:

Ex 2



Playing the scales in thirds and sixths and in contrary motion is also conducive to the same end.

Three Notes Against Two

I have a pupil studying Romance, Op. 44, No. 1, by Rubinstein. She finds it very hard to keep the melody-tones even and smooth in the third section, where there is the triplet accompaniment. Please offer some suggestion for working out this part. Also tell me the metronome markings for each part of the composition.

E. L. H.

First, let the pupil practice the passage in question (measures 21-30 of the piece) with the hands separately, until she is able to play each voice-part in perfect rhythm, stressing the melody, and playing the accompaniment *pp*. Then, before playing with the hands together, let her practice the following four measures, repeating each from four to eight times:



In the first of these measures, all the notes for the right hand are sounded; in the second, only the first, third and fourth notes; and in the third, only the first and third. The fourth measure, which has the note-values of the Rubinstein passage, is played exactly like the third measure. Observe that the notes of the upper part should grow in loudness, while those of the lower part should grow softer, until they have diminished to the position of an accompaniment.

Immediately following this work, the passage should be played with hands together, in the same rhythm that has just been evolved. If the exercise has been correctly treated, there should be no difficulty in applying its rhythms to the piece.

The metronome rate for the piece is about ♩=88. There should be no marked difference in tempo throughout, except where the retard is marked in measure 29. As a whole, however, the piece is adapted to an elastic and somewhat rubato style. Notice, too, that the direction *con moto* implies that the measure rhythm should be well-marked.

"For the last four thousand years music has been on the wrong track. We have built and perfected a huge gate of iron, ingeniously wrought in a maze of intertwining wreaths and geometrical designs. We have become so absorbed in the elaboration of this gorgeous gate that we have lost sight of the living trees and flowers from which it has separated us so long."

—CARL ENGEL.

DEBUSSY "DEFICIENT" IN HARMONY?

STUDENTS who find harmony difficult may be relieved to learn that Claude Achille Debussy, most subtle harmonist of modern times, was himself very backward in this subject at the Paris Conservatoire, according to Edward Burlingame Hill, in his "Modern French Music." This Harvard authority reminds us that Debussy's parents were unmusical, and his early training scanty. "While visiting an aunt at Cannes, in 1871, young Debussy was taught the piano by an Italian, Cerutti, who did not discern unusual ability in the boy. His father wanted him to be a sailor. Debussy made the acquaintance of Charles de Sivry, a brother-in-law of Verlaine and a composer of operettas. De Sivry's mother . . . was a pupil of Chopin. She became interested in Debussy and declared that he must become a musician. She even taught him to such good effect that he entered the Paris Conservatoire at the age of eleven.

"Here Debussy obtained many medals in various classes, but it is worthy of note that he who was later destined for such originality in harmonic style was lamentably deficient in this branch of theory as taught at the Conservatoire. Upon entering Guiraud's composition class, however, Debussy made rapid progress. He brought his teacher a setting of Banville's comedy, 'Diane au bois,' but the shrewd musician, though perceiving the talent of his pupil, advised him to renounce originality and concentrate his efforts on winning the *Prix de Rome*.

"In the summer of 1879, Debussy made a trip to Russia in the capacity of domestic pianist to a Mme. Metch, whose husband was a railway constructor. He formed a slight acquaintance with Balakirev, Borodin and Rimsky-Korsakoff. . . . He did not see Moussorgsky, whose dramatic genius was later to affect his own."

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace and making the soul graceful of him who is rightly educated."

—PLATO.

ROSSINI'S OPERATIC REFORMS

"It would be difficult to persuade anyone to-day that Rossini was a reformer of opera," says Gustav Kobbé in "The Complete Opera Book." "But his instrumentation, excessively simple as it seems to us, was regarded by his contemporaries as detracting too much attention from the voices. This was one of the reasons why his 'Semiramide' was coolly received at its production in Vienna, 1823.

"But however simple, not to say primitive, the instrumentation of his Italian operas now strikes us, he made one great innovation in opera for which we can readily grant him recognition as a reformer. He dispensed with *secco recitativo*, the so-called 'dry' recitative, which I have mentioned as a drawback to the operatic scores of Mozart. For this Rossini substituted a more dramatic recital of the text leading up to the vocal numbers, and accompanied it with such instruments, even to full orchestra, as he considered necessary.

"We accept a well-accompanied recitative in opera as a matter of course. But in its day it was a bold step forward, and Rossini should receive full credit for it."

Gustav Kobbé's recognition of Rossini's contribution to the art of instrumentation seems a trifle too reserved to this writer. Rossini certainly knew how to build up a crescendo for orchestra as few had done before him. And the sextet for 'cellos in the Overture to "William Tell" is as novel as it is rich in effect.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE MUSICAL LANGUAGE FOR CHILDREN

IN ONE of the more serious passages of that light-hearted work, *The Common Sense of Music*, Sigmund Spaeth observes: "In its last analysis, music is a language, and it grows to the fullness of form, color and content, very much as do the materials of language itself. It would be absurd to teach children to speak by starting them on the alphabet, yet that is what too many people still try to do with the language of music. We let children gain their first vocabulary and considerable fluency of speech entirely by imitation, and in exactly the same way we should let them, and adults as well, pick up the essentials of musical language 'by ear.'

"After they have become accustomed to the sounds of music, and can perhaps utter them with some confidence, there is time enough to begin the study of musical spell-

ing, grammar and rhetoric. They will find the notes of music literally corresponding to the letters of the alphabet, and chord combinations corresponding to words of varying simplicity or elaborateness. They will find that these letters and words can be built up into phrases, clauses and whole sentences; that sentences grow naturally into paragraphs and paragraphs into chapters . . .

"The language of music is universal, for it is delivered through tones that everyone can hear, and in symbols that anyone can understand. And it has the vast advantage over any and every spoken language that even when it is imperfectly comprehended, it rewards the listener with a direct thrill of pleasure that no one can take away from him, and for which there is no substitute."

THE SYMPHONIES THAT HAYDN FATHERED

GEORGE P. UPTON, in *The Standard Symphonies*, brings out very clearly Haydn's right to be called the "Father of the Symphony."

"It was not until Haydn had evolved and concentrated the sonata form, based upon the works of Sammartini and Carl Philip Emanuel Bach, second son of Sebastian, though stripped of their conventionality, that we find the symphony as an established form for orchestra to which all composers since his time have more or less closely adhered. As it is really an orchestral sonata, its development kept even pace with it. Haydn was the first who aimed at the use of each instrument according to its characteristics. His predecessors had been satisfied with the assignment of the vocal parts to the various instruments, but he was the first to divide them into different groups.

"He used the strings, the wood-wind instruments, such as the flute, clarinet and

oboe, the brasses, such as horns, trumpets and trombones, and the drums, kettledrums, triangles, cymbals, and other percussion instruments according to their individual characteristics as his genius conceived them.

"With this enlarged apparatus and the well-defined use of each instrument, the style of the symphony was proportionately evolved. The moods of the sonata gained in breadth and intensity of expression, and the enlarged individual experience was merged in the grand life of nature and mankind. From his first symphony to his last Haydn remained under the spell of his instruments. The tones of the flute were his idyls; the clarinets and oboes, the representative of the herdsman's joys and sorrows; the horns and trumpets, the natural expression of forest life, and the strings were the endless, but ever tuneful and melodious interpreters of the manifold phases of human existence."

THE ARISTOCRACY OF LA SCALA

IN a recent article in *The Theatre Magazine*, the writer gives the following picturesque paragraph on the clientele of the "awkward, yellowing building, the name of which has smacked of Olympus itself to the thousands of singers in every land under the sun."

"Probably few know that La Scala is in management a municipal opera house, though the actual ownership (and the support) is vested in the descendants of the wealthy Milanese who banded themselves together to build the structure. These old families were the original owners of the property. They possessed their boxes outright and bequeathed them from one generation to another as parts of their estates.

"Not many years ago the eighteenth century masters, even Bach, Handel, Haydn, and Mozart, were comparatively neglected. To-day they are almost the rage. This phenomenon partakes of the epic conflict between father and son: the young twentieth century is now more or less at odds with the parent nineteenth, but it rollicks along in joyous fellowship with its grand-sire, the eighteenth." —PITTS SANBORN.

Many of the five hundred boxes remain in the hands of the great-grandsons of the original builders; but in these days of swift-advancing Italian prosperity many a new name is coming into the golden semicircle and taking its place, and thereby sealing its entrance into the brilliant twentieth century aristocracy of the century.

"The box owners have a special office in the lower part of the house where their holdings are rented by the night, or, when the family is in mourning or out of town for the entire season, even by the year. The only strictly 'public' space is that on the floor, or 'pit,' and in the double row of galleries high up above the top line of boxes and under the very roof."

"Saint-Saëns showed an uncanny insight when, in an angry and not always wise pamphlet published during the war, he said that Schumann was the first German musician. The musical view of his great predecessors had been, for all its nationalism, essentially a world view. With Schumann, for the first time, a purely German mind found expression in music."

—ERNEST NEWMAN.

STYLE IN MUSICAL INTERPRETATION

A VERY interesting new book is "The Musician's Pilgrimage," by J. A. Fuller Maitland, in which the distinguished English musical critic has things to say of vital interest to those seriously studying music. Discussing in turn the amateur, the virtuoso and the true artist, he arrives at the subject of "style" as the musician's crowning characteristic:

"Though good musicians have little difficulty in recognizing the quality (style), it is none the less hard to grasp its essential features or to explain these in words. Consideration may help us. It is certain that the written notes of music do not of themselves define the manner of their rendering; be the composer never so careful in furnishing them with marks of expression, with signs of emphasis, and with minutely accurate indications of the tempo, none in regard to speed, it is yet possible to phrase even a simple strain in a number of different ways, without any opposition to the written directions.

"The element of taste here enters, and must be constantly exercised in the choice of one manner of phrasing rather than another. The best qualities acquired in the amateur stage will now return, passages over which the amateur will lovingly linger, phrasing them rightly by a happy instinct, or perhaps exaggerating them in the desire of bringing out their meaning. These are probably the passages which the virtuoso will disdain as offering no scope for his manual dexterity; but it is not impossible that these will be the very points upon which the artist will lay more stress, and upon the treatment of which he will expend most consideration. Only, in his hands, it will become logical; the spasmodic emphasis of the amateur will be avoided, and if there is violent contrast between one part and another, it will have been thought out and will appear as the result of a definite decision, not of a momentary impulse."

"If a community declines to encourage its own makers of music, the expenditure of large sums on listening to imported performers will not save it from getting musically on the down grade."

—Leicester Chronicle.

IRISH MINSTRELSY

A TASTE for music seems to have been native to the original inhabitants of Ireland. The early annals of the country tell us, "Every virgin and every hero could touch the harp long before the peaceful arts got hold in the island."

At "The Feast of Shells" the harp passed from one to another, and each of those present was expected to sing in turn. To be unable to sweep its strings in a masterly fashion was considered disgrace.

"Oldest of all British literature," wrote Collier, "or, indeed, of all literature in modern Europe, of which any specimens remain, are some scraps of Irish verse found in the *annals*, and ascribed to the fifth century."

In Spencer's "View of the State of Ireland," Eudoxus asks if the Irish bard "have any art in the composition of their songs, or be they anything witty or well savoured as poems should be?" To which Irenaeus replies, "Yea, truly, I have cause of them to be translated to me, that I might understand them; and surely they savoured of sweet wit and good invention, but skilled not of the goodly ornaments of poetry; yet were they sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness to them."

An Idylle suggesting coral, waving sub-marine
lovers, crashing surf, sunken argosies and the
aunting lure of the deep.

SEA GARDENS

"Oh ye! who have your eyeballs vexed and tired,
Feast them on the wideness of the sea;
Oh ye! whose ears are dinned with uproar rude,
Or fed too much with cloying melody,
Sit ye near some old cavern's mouth and brood
Until ye start as if the sea nymphs quired."

The grace notes (Acciaccature) in the accompaniment anticipate the chords. The dramatic section should be played in broad bravura style after the manner of the Rachmaninoff Prelude in C \sharp Minor. The descending double thirds in the whole tone scale, are readily performed when memorized.

Molto moderato M.M. $\text{♩} = 72$

Dreamily swaying

John Keats

JAMES FRANCIS COOKE

mf *la* *melodia* *ben marcato*

f (2nd time rall.) *mf*

mp *p* *Fine* *mf* *quasi cello*

Allegro, molto dramatico *rit.* *energico* *ff* *rit. poco* *a poco* *calando slower*

rubato *D.S.*

BREATH OF AUTUMN

In song-like manner. The *arpeggios* divided between the hands must be played evenly and lightly. Grade 4.

ISABELLE G. KNOUSS, OP.

Con moto e cantando M.M. ♩ = 63

The musical score for "Breath of Autumn" is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat major), and a 6/8 time signature. The tempo is marked "Con moto e cantando" with a metronome marking of 63. The score is divided into eight systems, each with a treble and bass staff. The piece features a variety of dynamics, including *p* (piano), *mf* (mezzo-forte), *f* (forte), *rit.* (ritardando), *marc.* (marcato), and *mp* (mezzo-piano). Performance instructions include *l.h.* (left hand), *r.h.* (right hand), *Con sentimento*, *a tempo*, and *Fine*. The score includes numerous fingerings and articulation marks, such as slurs and accents, to guide the performer. The piece concludes with a *rit.* marking and a final chord.

The first system of the musical score for 'March Joyous' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The tempo is marked *animato*. The system concludes with a double bar line and the instruction *D.C. al Fine*.

MARCH JOYOUS

FREDERICK KEATS

In processional march style, Grade 3.

Tempo di Marcia M.M. ♩ = 108

The second system of the musical score continues the piece. It begins with a *mf* (mezzo-forte) dynamic. The music is written for two staves, maintaining the same key signature and time signature. The system includes a *Fine* marking and a *marcato il basso* instruction. A *D.C.* TRIO* section follows, marked with *mf*. The score continues with several more staves of music, including a *D.C. al Fine* instruction at the end of the system.

HONEYMOON DANCE

A lively movement, somewhat in the rhythm of the old *schottische*. Play smoothly, not jerkily. Grade 3.

Allegretto con moto M.M. ♩ = 108

WALTER ROLFE

The musical score for "HONEYMOON DANCE" is written for piano. It begins with a treble and bass staff. The first system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The tempo is marked *Allegretto con moto* with a metronome marking of 108. The key signature has one sharp (F#). The score includes various dynamic markings such as *f*, *ff*, *mf*, *mp*, and *cresc.*. There are also articulation marks like accents and slurs. The piece is divided into sections, including a section marked "Cantabile" and a section marked "f" with "Fine". The score ends with a "D.S." (Da Capo) marking and a repeat sign.

LONDONDERRY AIR

OLD IRISH MELODY

Harmonized by
F. HIMMELREICH

A charming old melody, newly harmonized. Real piano music. Sing it deliberately, and with much expression. All broken chords are to be rolled up rather slowly and precisely. With slight practice, the fingers will accommodate themselves to the unusually beautiful harmonies. Grade 5.

Moderato affetuoso

mp Would God I were the ten-der ap-ple blos-som That floats and falls from off the twist-ed bough To lie and faint with-in your silk-en bo-som, with-in your silk-en bo-som, As that does now. *poco rit.* *cresc.* Or would I *a tempo* were a lit-tle bur-nish'd ap-ple For you to pluck me, gliding by so cold, While sun and shade your robe of lawn will dap-ple, *dim.* Your robe of lawn, And your hair's spun gold. *mf* **Grandioso**

allarg. *deliberato* *ff* *rall.* *molto allarg dim.* *mp*

THE ARKANSAS TRAVELER

OLD AMERICAN FIDDLE-TUNE

CONCERT PARAPHRASE

HARL McDONALD

A jolly duet number, to be played with dash and in good humor.

Allegro con brio M. M. ♩ = 126

SECONDO

pp *poco cresc.* *mf* *p* *f* *sf* *p* *sf* *ff* *p* (2nd time *f*) *sf*

THE ARKANSAS TRAVELER

OLD AMERICAN FIDDLE-TUNE
CONCERT PARAPHRASE

HARL McDONALD

Allegro con brio M. M. ♩ = 126

PRIMO

pp non legato

p poco a poco cresc.

sabito pp legato

f

sfz

f

p

secco

f

mp

ff

sffz

p (2nd time f)

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is Allegro con brio, with a metronome marking of 126 beats per minute. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), *sfz* (sforzando), *mp* (mezzo-piano), and *ff* (fortissimo). It also includes performance instructions like *non legato*, *poco a poco cresc.*, *sabito pp legato*, *secco*, and *p (2nd time f)*. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into measures by vertical bar lines, and some measures contain repeat signs.

SECONDO

THE ETUDE

The second system of the Minuet consists of two staves. The upper staff contains a series of chords and eighth-note patterns, while the lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The music concludes with a double bar line and a forte (*ff*) dynamic marking.

MINUET

IN E \flat

Representing the great master in a lighter mood.

L. van BEETHOVEN

Moderato M.M. $\text{♩} = 126$

SECONDO

The Minuet score is divided into several systems. The first system begins with a piano (*p*) dynamic. The second system includes a *decresc.* (decrescendo) marking. The third system features a forte (*f*) dynamic and ends with a *Fine* marking. The fourth system is the beginning of the Trio, marked with a mezzo-forte (*mp*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system concludes with a *D. C.* (Da Capo) marking. The score is written for piano and includes various musical notations such as slurs, ties, and fingerings.

8

8

ff

MINUET

IN E \flat

L. van BEETHOVEN

Moderato M.M. $\text{♩} = 126$

PRIMO

p

cresc.

decresc.

p

f

Fine

TRIO

pp

f

pp

D. C.

VALSE LYRIQUE

An effective exemplification of the *arpeggio*. Useful either for study or recital purposes. Grade 4.

PAUL DU VAL

Allegro brillante M.M. $\text{♩} = 144$

The musical score is written for piano and consists of six systems of music. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro brillante' with a metronome marking of 144 beats per minute. The score includes various musical techniques and dynamic markings:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand (r.h.) features a series of arpeggios, while the left hand (l.h.) plays a steady eighth-note accompaniment. The system ends with a *rall.* (rallentando) marking.
- System 2:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf a tempo*. The system ends with a *cresc.* (crescendo) marking.
- System 3:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *f*. The system ends with a *rall.* (rallentando) marking.
- System 4:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf a tempo*. The system ends with a *f* (forte) marking.
- System 5:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The system ends with a *f* (forte) marking.
- System 6:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The system ends with a *Fine* marking.

The score includes various musical techniques and dynamic markings:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand (r.h.) features a series of arpeggios, while the left hand (l.h.) plays a steady eighth-note accompaniment. The system ends with a *rall.* (rallentando) marking.
- System 2:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf a tempo*. The system ends with a *cresc.* (crescendo) marking.
- System 3:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *f*. The system ends with a *rall.* (rallentando) marking.
- System 4:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf a tempo*. The system ends with a *f* (forte) marking.
- System 5:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The system ends with a *f* (forte) marking.
- System 6:** The right hand continues with arpeggios, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The system ends with a *Fine* marking.

This musical score is for a piano etude, divided into a main section and a Trio section. The main section consists of eight systems of staves, while the Trio section consists of three systems. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. The Trio section is marked 'TRIO' and begins with a 'rall.' (rallentando) marking. The score concludes with a 'D.C.' (Da Capo) marking, indicating a repeat of the Trio section.

TRIO

cresc. *f* *cresc.* *ff* *D.S.*

a tempo *rall.* *mf* *mp* *Ped. simile*

cresc. *f* *ff* *marcato* *f* *ff* *Ped. simile*

a tempo *rall.* *mf* *mp* *Ped. simile*

mf *D.C.*

* From here go back to D.S. and play to *Fine*; then play *Trio*.

THE CHASE

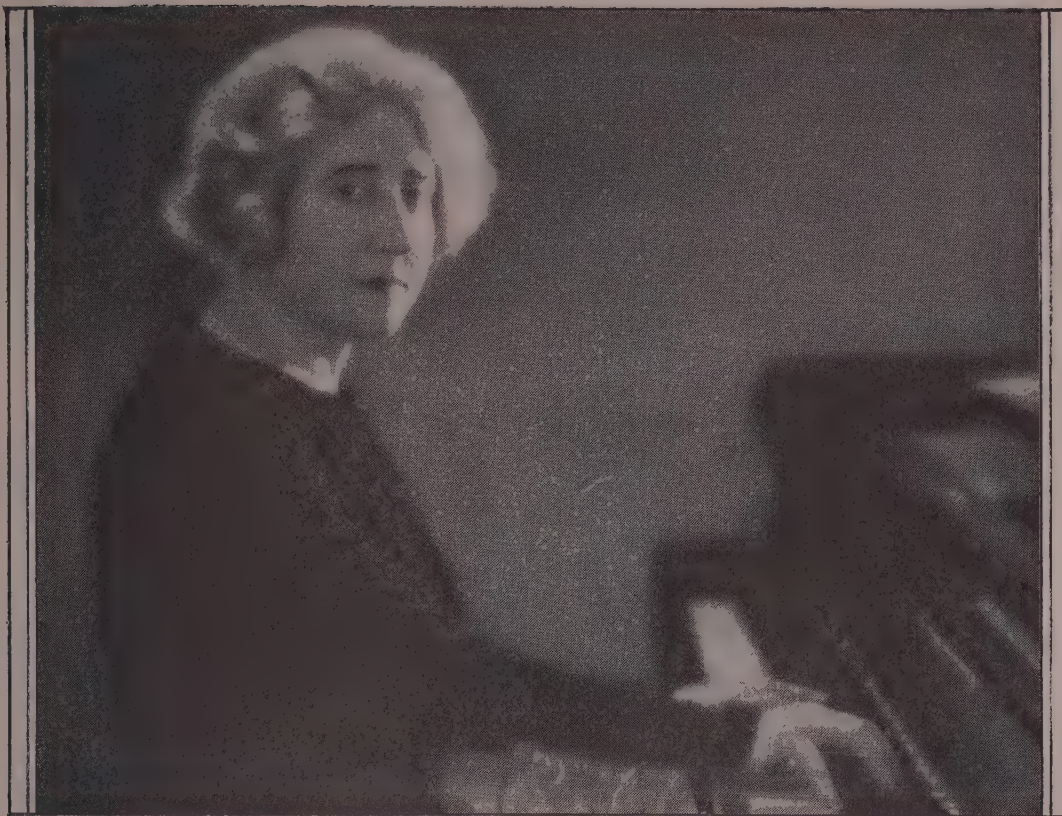
TARANTELLA

HERBERT RALPH WARD

A characteristic number, reminding one of certain scenes in the "movies." Grade 3.

Allegro M.M. ♩ = 144

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. It includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *ff*. The piece is in a key with one flat (B-flat). The score is divided into several systems, each with a treble and bass staff. The first system starts with a treble staff containing a triplet of eighth notes (G4, A4, B4) and a bass staff with a triplet of eighth notes (F3, G3, A3). The second system continues with similar triplet patterns. The third system introduces a new melodic line in the treble staff. The fourth system features a more complex melodic line with slurs and ties. The fifth system includes a *mf* dynamic marking. The sixth system continues with a similar melodic line. The seventh system features a *ff* dynamic marking. The eighth system concludes with a final chord in the bass staff.



CHOOSE YOUR PIANO AS THE ARTISTS DO

Carreras uses the

Baldwin



IN THE loveliness and purity of *Baldwin* tone, Maria Carreras finds *full range* for the expression of her art.

The greatest of Italian pianists writes, "There is something particularly beautiful in the quality of *Baldwin* tone; a quality which corresponds entirely with my intentions and desires."

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert

stage and in the home. In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, \$850 and up; Grands, \$1400 and up; Reproducing Models, \$1850 and up. Convenient payments if desired.

A SUGGESTION

Choose *YOUR* piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO

NEW YORK TIMES

PANATROPE IN SUCCESSFUL TRIAL TEST

New Music Reproducing Device
Is Accorded Enthusiastic
Reception at Test.

An enthusiastic reception was accorded the successful demonstration of the Panatrope, a new music-producing instrument which was presented recently at the Brunswick-Balke-Collender Building, No. 799 Fifth avenue. The development of this instrument has been developed with fundamentals entirely at variance with those of the phonograph.

The difference in performance of a record playing on the Panatrope with that of the standard phonograph was instantaneously apparent. The performance was greeted with spontaneous bursts of applause from the audience, who were delighted with the results of this new instrument.

The new instrument, which has neither diaphragm nor horn, played disc records produced by an entirely new method. The effect was an excellent reproduction of the full orchestra, the jazz band, the human voice, the guitar, the piano, the saxophone and other instruments. The instrument produced fundamental tones and overtones with much the color of the original.

R. H. Townsend, who has been working for five years to bring this instrument to perfection, said that laboratory measurements showed that the Panatrope reproduced 90 per cent of the frequencies or sound waves originally given forth by the orchestra or artist, whereas the standard phonograph at best reproduced 50 per cent of the frequencies. The best phonograph music, he said, has an admixture of undesirable sounds caused by the distorting effect of the diaphragms and horns on the sound waves and also by sounds of their own which were interjected by the diaphragms and horns.

For the purpose of making a smooth transition from the old instrument to the new, the records which are being issued bear a close outward resemblance to the old ones. They are intended for use on phonographs as well as on panatropes. Similarly, the old records can be used on the panatrope with an effect said to be highly superior to their use on the old phonograph. "The panatrope will get frequencies out of an old record which are lost in the present phonograph because of the diaphragm and the horn," said Mr. Townsend. "Similarly, the new records will give frequencies to a phonograph which were missing from the old record. Either combination of the old and new is an improvement on the old-style record on the old-style phonograph. But the best results are naturally obtained by using the new record—which we called the panachord—on the panatrope."

Some Facts About New Music The BRUNSWICK which will

REPRODUCED here are
cerpts from a few of
many articles which have
recently been published concern-
ing the Brunswick Panatrope.

A detailed announcement of
this wonderful achievement.

Brunswick Panatrope

at the Amazing Instrument K PANATROPE

interest you

in musical reproduction will
be made to Etude readers in
the next issue of this publi-
cation.

Watch for newspaper an-
nouncements! Consult your
music dealer!

swick trophe

© B. B. C. Co. 1925

THE MUSIC TRADES

A NEW sound reproducing instrument, said to be greatly superior to the phonograph and the radio in musical range and quality, has been perfected jointly by the General Electric Co., the Radio Corporation of America and the Westinghouse Electric Co., P. L. Deutsch of Chicago, vice-president of the Brunswick-Balke-Collender Co., has just announced. The instrument is called the "Panatrope." The sound waves are recorded with great delicacy by the process used in recording sound on the talking film. The records are played with a needle, as in the ordinary phonograph, but the vibrations are changed into electrical current and stepped up by vacuum cells, as in radio, to the required volume and then reproduced by a vibrating disc instead of a horn. This invention is expected to enable the music reproducing instrument to hold its own against radio competition. Because of the use of tubes for amplification, Mr. Deutsch said, the original vibrations from the record may be infinitely faint, so that only the lightest possible contact is necessary between the needle and the record, thus reducing the wear on the needle and the record to a minimum. It is expected that the newly perfected machine and records will be available in the fall.

PITTSBURGH GAZETTE-TIMES

PANATROPE RECORD SUCCESSFUL IN TESTS

First Demonstration Shows In-
vention Superior in Record-
ing Wide Range of Music.

RADIO TUBES UTILIZED

Advantage Taken of New Inventions
to Improve the Old—
Records Played.

The first demonstration of the Panatrope, a new music-producing instrument developed on principles totally different from those of the phonograph, was given yesterday at the Brunswick-Balke-Collender Building at 700 Fifth Avenue.

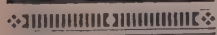
The audience broke into applause for the performance of the new invention on hearing a record played on the Panatrope immediately after hearing the record played on a standard phonograph.

The new instrument, which has neither diaphragm nor horn, played disk records produced by an entirely new method. The effect was an excellent reproduction of the full orchestra, the jazz band, the human voice, the guitar, the piano, the saxophone and other instruments. The instrument produced fundamental tones and overtones with much the color of the original.

R. H. Townsend, who has been working for five years to bring this instrument to perfection, said yesterday that the Panatrope measurements showed that the frequencies or sound waves originally given forth by the orchestra or artist, whereas the standard phonograph at best reproduced 50 per cent of the frequencies. The best phonograph music, he said, has an admixture of undesirable sounds caused by the distorting effect of the diaphragms and horns on the sound waves and also by sounds of their own which were interjected by the diaphragms and horns.

Are You Modern?

Most Up-To-Date and Progressive Educators
Are Users and Enthusiastic Supporters of



The
Schirmer
Catalogs

Any of famous reference works, of which the following is a partial list, may be had free for the asking. Especially indicate your wishes, or just mention the branch of music which engages you. In either case we will send you a valuable assortment.

Complete Catalogues of Music and Books in 7 Parts

Mention the parts desired as follows:

- Part 1. Vocal Music: Songs with Piano, etc., 160 pp.
- " 2. Vocal Music: Octavo Editions, etc., 160 pp.
- " 3. Piano Music, 132 pp.
- " 4. Organ Music, 24 pp.
- " 5. Orchestra and Military Band Music.
- " 6. Music for Wind and String Instruments, 44 pp.
- " 7. Theoretical Works, Musical Literature, 18 pp.

Special Catalogues

- Alphabetical Title Catalogue of Piano Music, 204 pp.
- Alphabetical Title Catalogue of Secular Songs and Duets, 388 pp.
- Catholic Church Music, 16 pp.
- Christian Science: A List of Songs, 36 pp.
- Christmas Music, 16 pp.
- Easter Music, 24 pp.
- Educational Dance Music Collections: Folk-dances, Singing Games, etc., 24 pp.
- The New Choirmaster's Guide, 214 pp.
- Organist's Guide, 86 pp.
- New Piano Teacher's Guide, 202 pp.
- Sacred Songs and Duets, 52 pp.
- Schirmer's Library of Musical Classics, 86 pp.
- The same. Numerical List, 40 pp.
- Schirmer's Scholastic Series, 16 pp.
- The same. Numerical List, 4 pp.
- Singing Teacher's Guide, 202 pp.
- The Supervisor's Handbook of School Music (Choruses, Operettas, Musical Plays, Recitations, etc.), 54 pp.
- Price List of Music and Books, 76 pp.



SCHIRMER'S SCHOLASTIC SERIES

"Material for Vocal and Instrumental Study—from the very easiest to the most difficult"

The Most Recently Published Volumes

PIANO

BILBRO, MATHILDE

Pretty Finger Studies (Forty Melodious Studies for Developing Technique in the Early Grades) (Vol. 160).....*net* .60

In this volume is found material, for very young pupils, from the very beginning through the entire first grade. In some respects it resembles the easier studies of Burgmueller and Gurliitt; but it is much simpler and more popularly melodious, and therefore likely to appeal to a more diverse group of students that do the works of these two classical authors. The annotations are in English and Spanish.

DILLER, ANGELA and QUAILE, ELIZABETH

Fourth Solo Book, for Piano (Vol. 116).....*net* .75
This continuation of a series that has become famous among the best educators contains pieces of the lower intermediate grades. All teachers who have never used the series can not begin an acquaintance too soon.

KRINKE, HARRY

Exercises for Hand-Extension and Muscular Control (Vol. 175).....*net* 1.00

This principle of these studies is that of controlling those muscles which are primarily responsible for a lack of muscular control. If pursued faithfully the student is sure to be amply repaid for the time he invests in their practice. It may be well to remind the teacher that the subject of muscular control embraces such difficult matters as hand-extension, freedom and strength in the weaker fingers and more flexibility in the thumb.

LEIGHTON, GEORGE A.

40 Miniatures in Étude Form. For Piano (Spanish-English text) (Vol. 163).....*net* 1.00

The main purpose of the work is to afford practice throughout the entire domain of finger-gymnastics, with the emphasis on hand-expansion, the contents will promote general finger dexterity, especially in the material they supply for mastering unusual situations. Indeed, Mr. Leighton has based his conclusions on actual problems existing in many standard piano compositions, the titles of which are given in most instances. The musicianship is of a very high standard. It may be used from the third grade.

LOTH, L. LESLIE

Special Exercises for Developing Independence of the Fingers (Vol. 166).....*net* .60

In these moderately difficult exercises will be found an abundance of material for promoting finger facility not found in Herz, Czerny, Cramer, etc. Not only do they promote independence, but they may be recommended highly for expansion, broken-chord playing, and numerous other study phases of a kindred nature. Especially do they treat of the irregular fingering encountered in modern music.

POLDINI, EDUARD

Moments Musicaux. 25 Interpretative Studies for Piano (Vol. 164).....*net* 1.25

The composer himself calls this work a volume of studies. It would be more fitting to consider it a collection of delightful solos. Charming melodies, rich and varied harmonies, and piquant and fascinating rhythms are scattered in attractive profusion throughout its pages. For the intermediate and lower advanced grades.

TERRY, FRANCES

Ten Short and Easy Special Studies for Piano (Vol. 170).....*net* .60

An admirable set of studies for pupils of the upper easy or lower intermediate grades. They supply practice material for a number of the simpler technical problems met with regularly in modern music but seldom if ever considered in such easy classical studies as Burgmueller, Op. 100, Duvernoy, Op. 120, etc. Irregular parallel scale passages, repeated notes played staccato at a rapid rate, exercise of the weaker fingers, etc., are some of the technical difficulties to which we refer.

15 Program Studies for the Development of Piano Technic with Special Reference to Nuance and Pedaling (Vol. 172).....*net* .75

The full title of this book is so complete and descriptive that little more need be said. It is of only moderate difficulty.

VIOLIN

HERRMANN, EDUARD

Twelve Violin-Études. For the study of positions. Op. 37 (Vol. 162).....*net* .60

It is a great and signal privilege to offer a new work by Eduard Herrmann. These études aim at a thorough mastery of the positions, which is one of the first requirements in the art of violin-playing. The eminence of the author unqualifiedly commends this volume to every violin educator.

RIEGGER, WALLINGFORD

Begin With Pieces (Elementary method for individual or class instruction of beginners on the violin) (Vol. 165).....*net* 1.00

Violin parts alone, *net* .25

This method consists of extremely easy exercises embracing notation, time, and the first steps in bowing, interspersed with interesting and tuneful pieces of no greater difficulty. It is very carefully progressive. Numerous annotations appear on the various pages. Every exercise and piece has piano accompaniment.

STOESSEL, ALBERT

Essentials of Violin Mastery (Advanced Studies for the Preservation of Violin Technique) (Vol. 171).....*net* .60

We quote the following from the preface of this most interesting volume:

"Ever since the days of the legend of Paganini's magical exercise, which promised to make a fully equipped violin virtuoso in less than a year, violinists have been seeking some study that would combine in a few measures all the elements of violin mastery. . . . In the exercises of this book, devoted to the left hand and arm, the author has endeavored to incorporate systematically certain fundamentals in a series of exercises that embrace all the essential technical demands of modern violinism. Furthermore, the author has endeavored to put his finger on the exact difficulties to be found in scales, arpeggios, thirds, sixths, octaves, fingered octaves and tenths, and has treated these difficulties solely, excluding all superfluous matter."

TROTT, JOSEPHINE

Melodious Double-Stops (Melodies en doubles-cordes) For Violin (Vol. 174).....*net* .60

There is so much that is dry and uninteresting to the modern student in the well-known and popular studies for double-stopping that these easy and melodious exercises will prove a veritable boon to very many violin teachers.

WHITE, GRACE

Studies, Scales and Pieces, in Third Position, for Violin (Vol. 168).....*net* 1.25

This work logically follows Schirmer's Scholastic Series, Vol. 88, which contains this composer's studies for First Position. The same abundance of varied exercises, careful gradation and attention to fine detail as featured the earlier work is present in this volume also.

VIOLONCELLO

MAAS, GERALD C.

Practical Cello Exercises (Vol. 169).....*net* 1.00

This book seeks within the limits of a comparatively few pages, to supply to students and educators a number of direct and practical ideas, which, though essential to correct progress in the earlier study stages, are either neglected or inadequately presented in most of the customarily used study-works.

VOICE

SHAW, W. WARREN

Humpty Dumpty. Vocal exercises for students of all ages. Forty-five stepping-stones to correct development of the voice as nature intended. (Vol. 167).....*net* 1.00

The idea in this most original work is that of setting Mother Goose and other rhymes to carefully created vocal exercises for the proper development of the voice. Instantly one realizes the value of this novel scheme if properly utilized.

Order of Your Regular Dealer

G. SCHIRMER, INC., NEW YORK

HUMORESKE

A little musical joke; requiring brisk and accurate finger play. Grade 3.

E. S. HOSMER

Allegro giocoso (*Tempo di Tarantella*) M. M. ♩ = 160

The musical score for "Humoreske" is written for piano in 6/8 time. It begins with a piano introduction marked *mf*. The main section starts with a key signature of one sharp (F#) and a tempo of 160 M.M. The score includes various dynamics such as *p*, *mf*, *f*, *mp*, and *ff*, as well as tempo markings like *poco rit.*, *a tempo*, *meno mosso*, and *fa tempo*. The piece concludes with a coda marked *CODA* and *poco rit.*. The score is divided into measures by bar lines, with some measures containing repeat signs and first/second endings. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and articulation marks are used throughout the piece.

DANSE RUSTIQUE

A dainty number, much used as a solo or for aesthetic dancing. Grade 4.

FELIX BOROWSKI

Allegro moderato M.M. ♩=132

p

a tempo

poco. rit.

più p

rall.

a tempo

last time to Coda

p legato

cresc.

rall. *a tempo* *f* *cresc.* *D.S. al Fine* *rall.* *f*

CODA *p* *f*

TORTOISE PARADE

MONTAGUE EWING

From a new set of pieces, entitled: *Zoo Folk*. Follow the composer's own markings for the best effect. Do *not* play like "two step!" Grade 3.
 In a very slow grotesque manner M.M. ♩ = 72

f (With exaggerated accent) *r.h.* *cresc.* *Fine* *cresc.* *D.S. al Fine*

A very graceful drawing-room piece.
Right under the hands. (Grade 4.)

SPRING SERENADE

THE STUDY

Andantino M.M. ♩ = 72

GEORG EGGLING, Op. 251

The musical score for "Spring Serenade" is presented in a standard piano format with two staves per system. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a tempo marking of "Andantino M.M. ♩ = 72". The notation includes a variety of musical symbols such as notes, rests, and fingerings. Dynamic markings are used throughout to indicate volume changes, including *mp*, *f*, *mf*, *ff*, *p*, and *rit. molto*. The score also features tempo changes, including *poco rit.*, *a tempo*, and *Meno mosso*. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

IN A HAUNTED CAVE

A good example of what, in theatrical parlance, is sometimes known as "shiver music." Good practice in grace notes and the chromatic scale.
Grade 3.

Lento misterioso M.M. ♩ = 60

WALLACE A. JOHNSON

Copyright 1925 by Theo. Presser Co. British Copyright secured

HUNGARIAN HERDSMEN'S MARCH

In characteristic rhythm, somewhat like a csardas. Grade 2½.

FRITZ HARTMANN, Op. 231

Marcia M.M. ♩ = 126

Copyright 1925 by Theo. Presser Co. International Copyright secured

SERENADE

A rare combination of tunefulness and rich ornamentation. A taking study or recital number.

C. ROLAND FLICK, Op. 2

Transcription by Henri Beno

Intro: Cantabile M.M. ♩ = 69

VIOLIN

PIANO

p

fz *p*

rit. *fz a tempo* *pp*

Andantino affettuoso

mf *rit.* *pp* *p*

cresc. *p* *leggermente*

a tempo *p* *mf* *dolce* *fz*

Grazioso

p *semplice* *Fine* *p*

Fine *p* *l.h.* *r.h.* *l.h.*

This page of musical notation, titled "THE ETUDE", is arranged in systems of three staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as treble and bass clefs, notes, rests, and dynamic markings.

Key performance instructions and dynamics include:

- mf* (mezzo-forte)
- a tempo*
- rall.* (rallentando)
- cresc.* (crescendo)
- con forza* (with force)
- ff* (fortissimo)
- p* (piano)
- pp* (pianissimo)
- poco rit.* (poco ritardando)
- appassionato*
- p appassionato*
- D.S.* (Da Segno)

The piece concludes with a double bar line and a repeat sign.

MAZIE

Words and Music by
ADAM GEIBEL
In Collaboration with
A. GEIBEL FALCONER

Poco moderato

1. Shad-ows have come dear, be -
2. Have you for - got - ten when

tween you and me, And we have drift-ed a - part. Did you be-lieve dear, that it was thus to be?—
you went a - way, Leav-ing but sor-row and pain; Turn-ing to dark-ness the light of all my day?—

No, you are still in my heart, For I need you, Ma-zie mine, As the earth needs the bright sun - shine.
Oh, how I want you a - gain, For I need you, Ma-zie mine, As the earth needs the bright sun - shine.

Chorus a little faster

mf Ma-zie mine, the dawn is break-ing, All the world from sleep is wak-ing, And my heart for you is
mf ach-ing, *p* dear one, Love is so ten-der and true. Ev'-ry night of you I'm dreaming, While the stars in heav'n are
f gleam-ing, All my soul for you is plead-ing, Ma - zie, Ma-zie I want but you. you.

BEFORE THE DAWN

Laurence Hope

TOD B. GALLOWAY

Moderato

tranquillo

p

poco rit.

Just in the hush be-fore the

dawn— A lit - tle wist-ful wind is born, — A lit - tle chill-y er-rant breeze — That

mf

mf

thrills the grasses, stirs the trees. Just in the hush be-fore the dawn. — *tempo rubato*

mp

mf poco animato

poco rit.

And as it wanders on its way While yet the night is cool and dark,

mf

Ere the first car-ol of the lark, Its plaintive murmurs seem to say, "I wait the sor-rows of the

f

mp

f

mp

slower

atempo

day, I wait the sor-rows of the day."

slower

atempo

smorzando

THE LORD IS MY SALVATION

Francis Starr Adams

RICHARD KOUNTZ

Tranquillo

mp $\frac{3}{4}$

The Lord is my sal - va - tion, My hope and my love, He

guides me when my err - ing foot steps roam, He guards and pro - tects me from

far a - bove, Un - til the day He calls me back to my e - ter - nal

home.

home.

Be - neath His mer - cy's

mp $\frac{3}{4}$

meno mosso

rit.

ten.

meno mosso

rit. colla voce

1st time only

sempre rit. e decresc.

mp a tempo

2d time only

mp a tempo più mosso

sempre rit.

Fine

mp a tempo più mosso

gen-tle sway, He holds me through each pass-ing day, At eve-ning draws me close— with lov-ing

arm, And keeps me through the night - time free from harm. The

p meno mosso.

p meno mosso.

poco rit. *più rit.* *D.S.*

poco rit. *più rit.*

VOX ANGELICA

An interesting slow movement, with some novel effects. Follow carefully the directions in the composer's foot-notes.

Andante

C. W. HENRICH

Ch. Gamba or Violin Prin. with Trem. a)

Sw. soft 8ft. stops

Soft 16 & 8ft.

*accel.**cresc.**f a tempo**rit.*

Gt. Fl. Har. 4ft.

Sw. b)
Oboe & Salic.

Ch. Dulc. & Concert Fl. 8ft.

Soft 16ft.

a) This registration may be changed to suit the instrument.

b) If played on an organ with two manuals the second line (for great organ) may be played on the swell along with top line.

Copyright 1903 by Arion Music Pub. Co.

p

Quartette in an adjoining room. C)

Glo - ry to God, Glo - ry to God, Glo - ry to God in the high - est.

Glo - ry to God, Glo - ry to God, Glo - ry to God in the high - est. *Fine*

Più mosso

Ch. 8ft String tone

mf

Sw.

D.C.

C) In the absence of a quartette this line may played on the Sw. Organ, using such stops as will be most desirable, with tremolo.

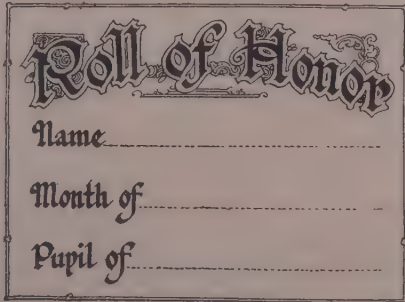
By W. Francis Gates

Let us parallel: can you name the component parts of a rose or lily? No? Then you are not a botanist. But does that keep you from enjoying the beauty of the flower? Can you state when it began to

By S. G. M.

For a class of thirty-five or forty pupils a bulletin card like the following should be prepared for hanging in a conspicuous place in the studio:

If one has his greatest enjoyment in the sliding and pounding "jazz," he is still in the days of tom-toms and wampum. But if one gets a thrill from good music, even though not understanding its construction, he should give this side of his nature all chance for enjoyment and expansion, and not take the modest ground of "not being musical."



Certain standards of amount and accuracy of work done must be set to be attained before the pupil's name may appear on the "Honor Roll;" but this is a matter which varies so much with different classes of students that each teacher would better decide for herself.

Boston, Mass.



Voice Production, in Song and Speech

By W. Warren Shaw

VOICE production in song and speech should be the same, so far as form and position is concerned, the only necessary difference is in the sustaining of the pitch in song. This requires the education or development of the muscles which properly control the vocal chords. The vibration of the vocal chords establishes the fundamental tone of every pitch—the resonance chambers above the larynx or voice box, as it is sometimes called, properly adjusted, augment the fundamental tones generated at the vocal chords and the combination of fundamental tone, partial or overtones and added resonance, chiefly in the mouth and nose cavities, forms the voice.

By added resonance is meant the sympathetic vibrations of the air in the mouth and nose which reinforces the volume and intensity of the tones to an astonishing degree. Scientific analysis has disclosed that from two to three hundred per cent in vocal power, results from the proper use of the added resonance.

Let it be understood that reinforcement of tones in the nose does not mean the objectionable quality so often heard. In fact the presence of nasal quality in voice production indicates rather, that the added resonance of the nasal cavities is not full and complete and that there is present strong false chord interference. The passage way from the pharynx to the resonance chambers where true nasal resonance takes place, is the key to the whole problem of resonance. The nasal cavity itself is immovable, but the entrance to the cavity is not. The entrance to this passage is just behind the uvula. As Dr. Holbrook Curtis states, "The function of the uvula in singing is to regulate the entrance to the nose and to perfect the nasal resonator."

Many of the devices that are used to secure the proper co-ordination of muscular activities necessary for full development of the vocal powers of singers, unfortunately are ill advised, for the reason that they not only fail to accomplish the desired end but actually promote certain muscular activities which serve to thwart their very purposes.

In order to overcome the evils of inadequate and oftentimes pernicious vocal methods which carry in their wake the deplorable wreckage of a large army of onetime promising voices, it is necessary to correct fallacious ideas and doctrines regarding the principles of voice culture.

It is obviously true that to disregard the laws of nature is to court imminent vocal disaster; and so it becomes imperative on the part of vocal teachers to become acquainted with these laws sufficiently to avoid the application of methods which are not in harmony with them.

We should never lose sight of the fact that singing is an art of vocal expression, of ideas, sentiments and emotions, and that the education of the voice, the object of which is to prepare a physical means of such expression, should be conducted in such a manner that the development of each tone and each series of tones shall bear witness to the constant thought of ever present human interest.

Vocal exercises sung in the well known caterwaul style, are pernicious in their effect. The singer's ear becomes accustomed to the inhuman screeching attendant upon such presumably necessary training, and the evil is done.

The first broad principle in vocal training should be to cultivate the voice with reference to expression and agreeable quality, and not to make the immediate object the development of range and power.

We shall find that in so doing range and power will increase as a natural consequence of normal exercise of the voice through the use of suitable exercises which do not compel over-exertion.

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

Sing for the Man in the Back Row

By Arthur Crammer

MUSICAL critics and the public generally have recently been crying out against the inaudibility of the words of most singers, particularly in operatic performances. It is, and always has been, my firm belief that this is one of the leading causes for the lack of support given to opera here in England.

What percentage of the public, for instance, will sit through four or five hours of a Wagner opera without knowing what the story is about? It is no use saying that a synopsis printed on the program meets the case, because this is read before the performance commences and does not hold the attention of the audience to anything like the same extent as hearing the story told whilst the play is on. And what of the recital where every song appears to the listener as a glorified vocal exercise?

Unfortunately, many teachers of singing have themselves never sung and have obtained their information from books, or else they are old singers who appeared at a time when singing appealed to an audience as a musical sound, that is, in much the same way as a flute does.

Recently a young student told me, with enormous enthusiasm that he had, after much work, obtained 'a combination of the head and chest registers and the mask!' Is it any wonder that he had no time or brain to give to such trifles as diction and interpretation?

Another spent most of his lessons in studying diagrams of the throat, and so forth, drawn during his lesson, by his teacher.

Surely we want to *forget* the throat as much as possible, for it only becomes noticeable to a singer when he is doing something wrong.

What is the remedy?

First of all, let us perfect our diction. If we do this the production is forward. The lips, jaws, and tongue fall into natural positions, and the throat is open. Unfortunately, so few of us know what speaking distinctly is, and instead of using our lips, and other vocal organs as nature intended, we have developed the lazy habit of talking through our teeth. Let a singer try the following hints and I feel sure he and his audience will benefit.

1. Learn the words of a song *first*; and speak them as a recitation, always imagining as if *speaking distinctly* (not shouting) to someone at the far end of a big room.
2. Learn the notes and afterwards say the words on the notes, sustaining the pure vowel of the word to give the note its full value.

In other words, whether *solto voce* or *fortissima*, speak plainly on notes so that the man in the back row will know what it is all about.—*Musical News and Herald*.

The Singer and the Church

By Maude Barragan

WHEN singers vocalize, neighbors cry, "Close the windows—they're at it again!"

Housemates stop their ears; small boys cry raucously, mocking the singer with imitative noises. When a number is repeated to the point of weariness and boredom, one's dearest and frankest relatives may exclaim, "Oh, for Heaven's sake, cut that and put on another record!"

It is all part of an endurance contest; and the most active survive. Technique was never won in a day, nor is it bought at all, save with struggle and desperate effort. One must harden a sensitive soul. Scales and arpeggios, unbeautiful to those who are forced to listen, make vocal acrobats. Real acrobats have an easier time; they work in rubber shoes, in the muted spaces of private gymnasiums; but vocalists have no voice gymnasiums, and they must inflict voice acrobatics upon long-suffering relatives and neighbors. They must therefore cultivate outer crusts that will throw off insults and barbed remarks and a good nature which refuses to be pricked into impatience.

Congregations upon a Sunday morning, relaxed upon cushioned seats, conscious alike of silken clothes and a pleasant Sunday virtue, seldom realize the vicissitudes of a singer who arises for the offertory. Before her difficult song could flow so

smoothly from parted lips she has had to deprive herself of breakfast, except for fruit and coffee. She followed this with relaxation for a half hour. Before nine-thirty she was at her piano and, with a cruel disregard of Sunday Rip-Van-Winkles, she was beating out hymn tunes (if hymns are worked upon at home the voice is easily placed when leading at service). Afterwards she took up limbering exercises and progressive thirds to "tune up" her vocal organs. Then, if her piano was beneath organ pitch, she had to transpose her solo. With her voice reaching fluent top notes, the hymns encased in her gray matter, an anthem memorized to perfection, rhythm carefully counted, everything complete, only then did she rush to her room to dress for church.

This is no overdrawn picture. Any conscientious singer can recognize her Sunday morning activities; "her"—for men, as a rule, do not take choir work as seriously as women. Men "trust to luck," but the soprano must be always competently prepared.

In connection with church work one is led to the subject of commercializing the voice. Taking money for church work is like "changing money in the Temple;" for a lovely voice is a direct gift from God and must be guarded and guided.

But singers spend a great deal of money for tuition, music and technic; they work harder than lay people realize to achieve artistic standards, and there must be some remuneration. As concert fields are limited and local opportunities must be utilized, there remains only the church for remuneration. However, they must watch their viewpoint. They must never degenerate into paid automatons, losing the "soul" in singing. They must understand that music is as much a part of the service as the sermons and scripture. Songs should be chosen for the worth of their message and for melodic content. Congregations do not usually approve of minor numbers or close harmony. Many beautifully classic songs fail to elicit any praise whatsoever; while some familiar numbers rendered with a violin obligato brings forth a storm of approval.

The most serious thing in life is spiritual experience; and the most serious thing in the work of a church singer should be the Sunday service. The singer is the minister's assistant and the direct representative of the assembled congregation in the work of praising God.

Lack of reverence, levity, careless preparation, poor diction, too much paint and powder, these militate against the value of church singers. Women err flagrantly in this respect. It would be well to question one's self on the following points:

Department,
Dress,
Diction,
Make-up,
Hymns,
Music and its preparation,
Promptness,
Repertoire.

If one is sitting in the congregation one would neither stir nor whisper, pass notes nor giggle. Yet there are choirs where candy is passed during the sermon! Men slump in their seats and thumb leaflets and magazines. Women whisper and take off their hats. The minister, hearing the commotion, becomes restless and nervous. This is no exaggerated picture. Singers should realize that the sermon is not a period of relaxation for the choir; the singers are attendants at divine worship and their deportment should be respectful in every way.

Conspicuous costumes and gorgeous clothes distract the congregation, but of course they like to see singers well groomed, the men with clean, well pressed clothes, subdued neckwear and neat collars, not forgetting neatly brushed hair. The women may wear attractive hats—the more becoming, the better; but beware of frivolous costumes which belong in a ballroom. Hats should frame the face, never droop rakishly over the eye, with protruding trimming to poke a neighbor in the ear.

It is disgusting to see women singing with lips too sticky from rouge to open full upon a tone. The choir is part of the church, not a vaudeville stage.

Hymns are a high light in divine worship and should be handled with intelligent respect. The leading of the hymns is an important feature of the soprano's job; and she should familiarize herself with as many numbers as is practicable, in order not to be surprised into stumbling upon an unfamiliar setting of familiar words.

Music that is given to the choir members upon a practice night should be taken home and studied. Too much stress cannot be laid upon this feature. It is unfair to the other choir members to trail dismally through a number, unsure of attack, unable to come in on the beat. The careless singer who boasts that he never looks at a piece of music before the Sunday ser-

vice is out of place in a professional choir; he belongs with amateurs. Professionals are known by their precision. No one can sing with surety who has not worked upon music between the practice night and Sunday morning. Knowledge gives the singer poise and independence; each member is an independent functioning part of the anthem to make a blended whole. A composition is carefully harmonized by the composer, and the harmonies must be accurately rendered.

Promptness is often ignored in choirs. Singers should arrive at the church long enough before service to have their music ready upon the rack; hymns listed ready to be found; coats and bags bestowed in proper niches. There should be no distracting, nerve-racking last minute rushing in by a side door, hasty finding of place, breathless attack, lack of poise.

Singers need clean enunciation. The song's text is a part of its integral whole. No pianist worthy of the name skips harmonized chords; neither can the singer afford to neglect the spirit of the song by mumbling the words and swallowing vowels.

Repertoire is listed last, but it is a first requisite of church singing. The singer who lacks a sacred repertoire is never competent. Sunday school hymns that are

reverent and simple may be used at the evening service, but the morning service requires good, standard solo work, conscientiously rendered. Publishing houses will open accounts with church singers, and it is well to avail one's self of this privilege and select each month two or three good, sacred songs.

All ambitious singers educate themselves up to oratorio work. The best method of study is to concentrate upon the work itself. In order to understand the position of a solo in the score it is necessary to study the score. The resultant understanding is reflected in the interpretation.

The "Creation" is rich in pleasure possibilities, and some of its most beautiful portions are unfamiliar to the general public. The "Messiah" is so satisfying that its beauty gives one pleasure "akin to pain." The piano parts are not too difficult for stumbling fingers.

A collection of oratorio airs for one's type of voice yields a treasure store of sacred solos, and the earnest study gives the singer a background of knowledge. If the choir director uses an anthem number from a well-known cantata or oratorio the singer is prepared to use the specified solo to accompany the quartet number, and to be prepared is half the battle of being a successful church singer.

Analysis and Synthesis as Related to Theory and Practice

By W. Warren Shaw

THE singing world has been rent, torn and divided in its opinion regarding correct theory and practice in tone production for many years, and resultant chaos has reigned. The moment that a real theory is presented, presto, some scientist or pseudo-scientist refutes the tenability of such a theory and loudly proclaims the fallacy of the doctrines which are generally presented, based upon the assumption of the correctness of the said theory. Then ensues arguments and heated debates—on the one hand the attempt to substantiate its reliability as founded upon basic truth, and on the other hand to annihilate the new theory and doctrine.

But so far as the teachers and the students of singing are concerned, the proof of the pudding is the eating.

During what is known as the Golden Age of Song, the theoretical and practical aspects of singing were entirely in accord, and whatever theoretical speculation was indulged in, was probably an afterthought. The correlation of cause and effect in voice production was not considered as such, so far as history records, either as an abstract or a concrete theory. Simplicity of design was the outstanding feature of the old activities—so far as we are able to learn—and the old masters were undoubtedly in agreement, so far as their art was concerned, with the findings of Arthur Louis Stevenson—"All art is a simplification."

In those days, there doubtless existed the same kind of an army of ambitious students—some of whom were destined to become artists, and some who would remain in the group known as people who sing, but who could never ascend to the hill of great artistic achievement because it was not given unto them to so ascend—try as they might. So it is to-day.

What we may speak of as devastating theories, the outgrowth mainly of scientific research along the lines of material consideration—the physiological and physical phenomena attendant upon the produc-

tion of voice, are of comparatively recent development.

The knowledge of a condition as shown by the physical manifestation does not determine the correct means of causing that condition, for it is true that the immediate cause may be and, as a matter of fact, is to a degree, secondary and subject to a primary cause, and so such knowledge can never be adequately comprehensive.

The attempt has been generally successful only in determining more and more fully the material-truth. It has served merely to satisfy more or less completely the curiosity of such investigators as to the physical vocal phenomena during phonation.

The most important factor in determining the ideal route for the singer in the making, however, has been generally overlooked or discarded as non-important.

Scientists have discovered that though an egg may be manufactured in the laboratory, the wisest of hens could never hatch it—something was lacking.

That intangible, unexplainable something called life, is not present in a manufactured egg—a mechanical tone or series of tones lack something and fail to stimulate or interest the hearers—it is life. What is not given can never be received. The soul of a singer must be in his voice production if he truly represents a vital art. The note of joy, of sorrow, of hope, of despair, of peace and tranquillity, of disturbance and unrest, cannot be analyzed by physical means alone. The mistake that physical scientists have made throughout the whole course of voice investigation has been the failure to recognize the psychological influence in the making of vital tones; and by the same token, the failure to recognize the absence of the psychological influence in the making of non-vital tones.

It is not entirely a matter of brilliancy or dullness or even regularity or irregularity of construction. Brilliant tones may be lacking in life, and dull tones be teeming with life.

you will gain this by thinking not of the breath but of the tone.

—Evan Williams.



Mellow, vibrant, beautiful— the Brambach Baby Grand

EVERY home can now have a superb baby grand, with all that it means in pleasure and adornment.

Perhaps you have thought your home too small for a grand piano, or the cost too great. You need not hesitate any longer.

The Brambach Baby Grand takes no more space and costs no more than a high-grade upright yet, it has the rich beauty and the resonant tone which Brambach has gained in 102 years of quality piano-making.

And it is so easy to own a Brambach. Just a small sum secures one; the balance may be paid on terms surprisingly small.



A free paper pattern showing how little space a Brambach will require in your home, will be sent to those who mail the coupon to us at once. Also, illustrations of instruments and dealer's name. Mail coupon today.

BRAMBACH BABY GRAND

\$635 and up
f.o.b. N.Y.

Sold by leading
dealers everywhere

BRAMBACH PIANO CO.
Mark P. Campbell, Pres.
615 W. 51st St., New York City
Please send me paper pattern
showing size of the Brambach
Baby Grand.

Name _____

Address _____



Chicago Musical College Building

CHICAGO MUSICAL COLLEGE

60th
Year

A Conservatory Pledged to the Highest Artistic Standards

FALL TERM NOW OPEN

More than 100 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Vocal, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

FREE FELLOWSHIPS AND PRIZES Of the Total Value of \$20,000

75 Free and 140 Partial Fellowships to be awarded this year. Free and Partial application blanks on request. Mason & Hamlin Grand Piano, presented for competition in the Post Graduation Class by the Mason & Hamlin Co. Conover Grand Piano presented for competition in the Graduation and Senior Diploma Classes by the Cable Piano Company. Valuable Violin presented for competition in the Violin Department by Lyon & Healy. Grand Piano presented for competition in the Vocal Department by Moist Piano Co. These prizes will be competed for in May, 1926, at Orchestra Hall, Chicago, before world-renowned musicians as judges and with Chicago Symphony Orchestra, Frederick Stock, Conductor.

Complete Catalog on Request

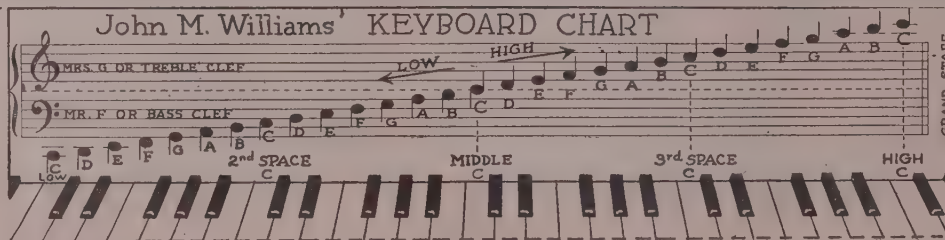
HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

60 EAST VAN BUREN STREET
(Chicago Musical College Building)

SAN FRANCISCO
(In November)

PORTLAND, OREGON
(In December)

SPOKANE, WASH.
(In December)



FREE.—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request.

JOHN M. WILLIAMS

Will conduct **NORMAL CLASSES FOR TEACHERS OF PIANOFORTE** *in the cities given here*

Places where classes will be held in different cities and booklet describing the course in detail sent upon request. JOHN M. WILLIAMS' NORMAL TRAINING FOR TEACHERS OF PIANOFORTE, P. O. BOX 216 TRINITY STATION, NEW YORK CITY

SALT LAKE CITY, UTAH
(January, 1926)

DENVER, COLO.
(February)

DALLAS and FT. WORTH, TEXAS
(March and April)

Cincinnati Conservatory of Music

59TH YEAR

Founded 1867 by Clara Baur

A COMPLETE SCHOOL OF MUSIC WITH FACULTY OF INTERNATIONAL REPUTATION

Courses leading to Degrees, Diplomas and Certificates

Residences for students from a distance on the beautiful campus near the center of Cincinnati's music and art life. *Send for Catalogue*

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St.
CINCINNATI, OHIO

DETROIT CONSERVATORY of MUSIC

52nd Year

Francis L. York, M.A., Pres. Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch studios. Excellent boarding accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment.

Students May Enter Now. For detailed information address

JAMES H. BELL, Secretary, Box 7, 5035 Woodward Avenue, Detroit, Mich.



Front View Conservatory Bldg

The Cleveland Institute of Music

SIXTH SEASON

Regular courses in all branches of music include orchestral, choral and ensemble training

Teachers' course leads to certificate and includes two years of practice teaching

Lectures, concerts and recitals by visiting artists

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan :: Special Music Supervisors Course

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

The beginner as well as advanced student receives careful training at

Send for catalog

PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

P.M.I.

DENVER COLLEGE of MUSIC

An Endowed Institution—Not for Profit.
Nationally Accredited—Diplomas and Degrees.
Write for Catalog E

EDWIN JOHN STRINGHAM, Mus.B., P.D., Dean
10th Avenue and Grant Street, Denver, Colorado



PERCY FULLINWIDER VIOLINIST

Head of Violin Department
LAWRENCE CONSERVATORY
APPLETON, WIS.

A MASTER TEACHER

Unusual opportunity for the serious student of violin. Write free catalog and information.

CARL J. WATERMAN, Dean.

LAWRENCE CONSERVATORY

A department of Lawrence College. Advanced courses in all branches of Music. Superior Public School Music Course. Excellent Normal Courses in Piano, Voice, Violin, Organ and Theory. Certificates, Diplomas and Degrees awarded. Dermitories. *Free Catalog.*

Address
CARL J. WATERMAN, Dean Appleton, Wisconsin

MUSIC STUDENTS

You can secure valuable music books for your library or obtain a variety of useful articles by utilizing your spare time for securing Etude subscriptions. Many others get these rewards, why not you? Ask for Premium Catalog. The Etude, Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Vocal Introspection

By Edwin F. Larson

THAT "Success is one-tenth inspiration and nine-tenths perspiration," is just as truly applicable to singing as any other accomplishment. The great temptation is to reverse the percentages in favor of inspiration.

When inspiration becomes the larger proportion in a student's efforts, it is usually a retarding factor in progress. This is because inspiration rules the student's thoughts and physical energies and the delicate vocal apparatus is then brutally forced to produce tense unnatural tones in the absence of sympathetic mental guidance.

On the other hand, in seeking to gain one quality the student must remember that quality will come in proportion as he learns how to properly engage his vocal organs.

Tone Color

Individuality of tone color must be accepted much the same as our facial expression. We would soon deform our face if we continually tensed its muscles in imitation of another's; and in the same way quality of voice cannot be gained through imitation except as right methods are comprehended.

This does not mean that a full pleasing voice can be acquired without much experimenting. But it does mean that the student who works for a complete relaxation will be assured an improving voice. When a tone is sent through the vocal organs by force of spirited will-power and breath, the result must necessarily suggest the mechanical efforts employed instead of any subtle mental visions.

Proper Foundation

Study should begin not at the mouth but

literally at the foundation. The best position is standing evenly on both feet, erect and relaxed, with a feeling that the entire body is the vocal instrument. Complete resonance can come only with subordination of the entire body to the one achievement—a full tone.

Acquiring the Full Tone

The breath must flow out without compressing the chest, the contraction occurring greatest just below the ribs and waist line. Then rid the mind of all concern about singing muscles, by picturing the head, throat and chest as being hollow and that as a result the tone is going to fill these entire regions, proceeding from down in the chest. This is a splendid means for gaining proper use of the muscular areas which must be so delicately used in order to combine quality and volume.

Emotional Control

The singer must be careful lest he diffuse too much emotion into his tone. If he does, the subconscious mind, in its effort to maintain normal emotional equilibrium, will constrict the muscles involved and a tense tone will be the result. Just as we are conscious of the right temperature for our body, we can with little practice feel the right warmth of emotional energy that can be used without constriction of muscles.

Maintaining an Ideal

Striving to reach an ideal which is ever out of reach must also be the singer's lot. In fact the only way he can retain or improve his voice is in pursuing a growing ideal. Self-satisfaction must never replace self-analysis.

The Technic of Singing

By W. Warren Shaw

THE technic of singing is best acquired, not so much by indulging one's curiosity as to the physical process of tone production as by paying strict attention to the effect of the sound of the vowels and of the consonants which are employed in the forming of the word. The general idea should precede the particular idea—the broad view of the whole effect of a spontaneous act should come first. When the general observation discloses defects of any kind in the effect of spontaneous expression, it is time to pay attention to the detail. This is the most direct, the surest and therefore the best way to ascertain what is lacking and to make the necessary correction. Attention to detail, then, should be the second step in the process of voice building.

The preparation to sing a vowel, a word or a number of consecutive vowels or words, should be effected without any particular effort.

Expanding to breathe is preferable to breathing to expand. Stand erect and expand the chest, avoiding rigidity; and you

will then have sufficient breath for the delivering of any note or any ordinary phrase. The lungs will inflate, the diaphragm will descend, the ribs will expand in sympathy with the chest, and this will all happen spontaneously without any direct fiat of will. Mental and physical co-ordination will reduce special effort in any particular direction. Nature generally obeys her own laws if one only will permit her to do so.

Taking out of the hands of Nature that which Nature is able and willing to do for herself, is the first step in destructive voice culture, alas so prevalent. Preparing to sing is like preparing to run a foot race, to throw a ball, to lift a weight, to make a high or a broad jump, or to perform any athletic act. Singing is first psychological and secondly physiological and physical; and so are running, jumping, swimming, and also all other athletic acts; for singing is an athletic act. A well-trained singer, like a well-trained runner, is brought to approximate perfection gradually and by easy stages.

"A special perception is the necessary equipment of a successful oratorio singer. Oratorio is a separate branch of music. It requires all the vocal finesse needed on the recital platform, and as precise a skill in ensemble as does opera. But above these considerations is the spiritual essence of the oratorio. The soloist must be aware of the underlying meaning of the work in hand. Not alone is musical appreciation necessary but also sympathetic understanding of the message contained in the text, plus the meaning of the music."

—HERBERT GOULD.



Small enough for boudoir, hall or nursery

A little piano of rich tone and full volume—that fits in anywhere

HERE is a piano with all those fine qualities which have won such artistic esteem for Wurlitzer.

Yet it is only three feet, eight inches high—small enough to go into the tiniest room without overcrowding, light enough to be moved easily to any part of the house.

A Faultless Piano

With all its convenience of size—the Wurlitzer Studio Piano is an instrument of faultless perfection. It has the complete $7\frac{1}{8}$ octave scale. Tone is sweet, rich and pure.

Do you wonder that this latest

Wurlitzer achievement is called the most advanced step in piano construction in years?

Use It Anywhere!

What could be more desirable in homes, churches, schools, conservatories, and scores of other places than this beautifully designed, space-saving Studio Piano!

You can have the Wurlitzer Studio Piano either with or without player action. In either form it is surprisingly inexpensive. Prices \$295 and up. Studio player \$445 and up. Prices F.O.B. Factory. By all means see these dainty studio pianos—and try them.



THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, N. Y.

Principal Wurlitzer Stores

NEW YORK, 120 W. 42nd St. • PHILADELPHIA, 1031 Chestnut St. • BUFFALO, 674 Main St.
CLEVELAND, 1017 Euclid Ave. • CHICAGO, 320 S. Wabash Ave. • CINCINNATI, 121 E. Fourth St.
ST. LOUIS, 1000 Olive St. • SAN FRANCISCO, 250 Stockton St. • LOS ANGELES, 814 S. Broadway

Sold by Wurlitzer dealers everywhere

WURLITZER

REG. U.S. PAT. OFF.

Studio Piano

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

Schilling's Unsurpassed Vocal Methods and Studies

UPPER TONES and HOW to ACQUIRE THEM to HIGH C without strain

Tenor Edition (4 parts) \$5
Soprano Edition (3 parts) \$5

EAR TRAINING for Singers and Musicians. 15c.

SIGHT SINGING for Self-Instruction and Class Use. 50c.

Send for complete Catalog

W. P. Schilling, 131 W. 23rd St., New York

Sherwood Music School

Founded 1895
by
Wm. H. Sherwood

Consists of
Four Separate and
Distinct Schools

- 1 The School for Training and Placing Teachers of music and the allied arts.
- 2 The School for Training and Launching Concert Artists.
- 3 The School for Training and Placing Public School Music Teachers.
- 4 The School for Training and Placing Theatre and Church Organists.

Qualified Students
Entering the
School for
Training and
Placing
Teachers

this season may receive appointments next season to the Faculty of our Chicago Neighborhood Branches or of our Extension Branches

NOTE

Students may register at any time. Mention the School of Training in which you are interested and address your inquiry for Catalog and detailed information to

Sherwood Music School
Fine Arts Building
410 S. Michigan Avenue
Chicago, Ill.

AMERICAN CONSERVATORY

JOHN J. HATTSTAEDT
President

Chicago's Foremost School of

MUSIC

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Musical Theory, Dramatic Art, Expression, Orchestral Instruments, Theatre Organ School, etc. One hundred eminent artist instructors. Superior Training School supplies teachers for colleges. 40th year.

Diplomas, Teachers' Certificates, Degrees, Dormitory accommodations. Unrivalled free advantages. Students may enter at any time.

Catalog Mailed Free.

571 KIMBALL HALL, CHICAGO, ILL.

COLUMBIA SCHOOL OF MUSIC

Clare Osborne
Reed, Director

25th Year.

One of America's Finest Institutions
Devoted to Education in Music

Fully accredited courses leading to
CERTIFICATES, DIPLOMAS
and DEGREES

By Authority of the State of Illinois

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello,
Normal Training, Public School Music,
Chorus Singing, Correlated Arts, History
of Music, Ensemble, Orchestra, Profes-
sional Accompanying, Conducting, Dra-
matic Expression, English and Psychology

Send for complete catalog

COLUMBIA SCHOOL OF MUSIC
Box E, 509 S. Wabash Ave., Chicago
Harrison 5930

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director

A SPECIALIZING SCHOOL

for

Violin Double Bass Counterpoint
Violoncello Harmony Composition

Attractions of the School: Lectures, Concerts, Recitals. The Symphony Club Orchestra, The Intermediate Orchestra, Junior Orchestra, String Quartettes and Trios. Students may enter at any time.

Limited number of free scholarships awarded. Free examination upon application.

1430 Kimball Hall—Dept. E.
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

N.U. SCHOOL OF MUSIC

Free Bulletin—

describes courses and advantages. A distinctively higher professional school. Ideal location on the shore of Lake Michigan, immediately adjacent to Chicago. Private instruction in vocal and instrumental, class instruction in theoretical music. Liberal Art studies without extra expense. Address—PETER LUTKIN, Dean 102 Music Hall, Evanston, Ill.

Third Quarter
Opens Feb. 8, 1926

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

LOWELL L. TOWNSEND, Director.

Louisville CONSERVATORY OF MUSIC

Music Center of the South

Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.

Address:
Jno. L. Gruber, Manager
252 W. Broadway Louisville, Ky.

COMBS CONSERVATORY

PHILADELPHIA

FORTY FIRST YEAR

A School of
Individual Instruction

A School of
Public Performance

A Residential and Day School of International Reputation with unparalleled facilities for the attaining of a complete musical education in all branches from elementary to the highest artistic standard.

Forty Years' Achievements

During the past forty years a total of 63,907 students have been enrolled in the Combs Conservatory. Their activities have been distributed as follows:

19,314 entered the profession in various fields, including vocal and instrumental concert soloists, organists, composers, orchestra conductors, operatic conductors, orchestral players (36 in the Philadelphia Orchestra, others in the Boston Symphony, New York Philharmonic, Detroit, Chicago, Victor, and other leading orchestras) leaders and concertmasters of the foremost moving picture orchestras in all parts of the country. 8307 entered the teaching profession, 991 being connected with Universities, colleges, normal schools, high schools and conservatories. 39 are directors of Conservatories.

Every state in the Union, as well as England, Ireland, Scotland, Wales, France, Italy, Germany, Sweden, Russia, Canada and South America have been represented in our student body, and our graduates and pupils are filling important positions in every civilized country in the world.

Four Pupils' Recitals a Week Give You Opportunity for Pupil Performance

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed of

your progress. Daily supervision shows you how to work. Two complete Pupils' Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard State Certificate issued upon completion of Course without further examination. Four year course leads to degree of B. M. in Public School Music.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success

SIX SPACIOUS BUILDINGS

Our 36-page Illustrated Book Mailed Free

GILBERT RAYNOLDS COMBS, Director

Offices, Studios, and Dormitories, Broad and Reed Sts.

Administrative Building, 1331 South Broad Street
Philadelphia, Pa.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog.

GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

ZECKWER-HAHN

Philadelphia Musical Academy and Branches

Highest standards of musical instruction. Faculty includes Professor Leopold Auer, Guest Teacher; Lee Orstein, Composer Pianist, and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Class begin Sept. 8th. Catalog. Charlton Lewis Murph Managing Director, 1617 Spruce Street, Philadelphia.



PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

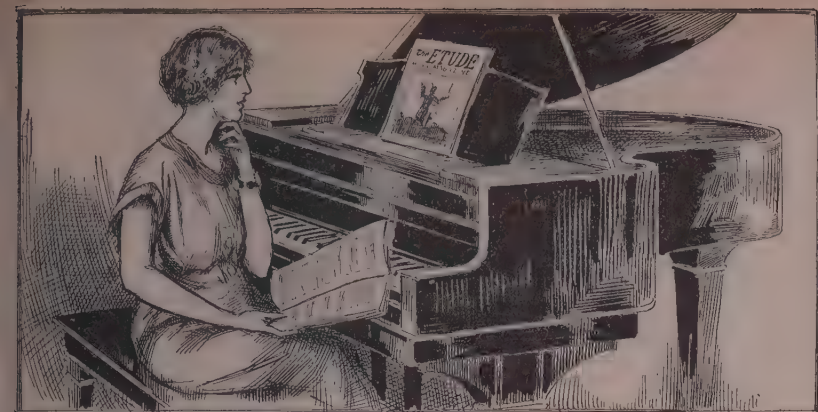
One of the oldest and most noted Music Schools in America.

SCHOOL MUSIC Catalog Sent Gratis Upon Request

A very helpful catalog for School and College Directors and Music Supervisors. It lists numbers for Union, Two Part, Three Part and Four Part Choruses; Music for Special Occasions, Operettas, Sight Reading Material, Orchestra Collections, Writing Books, Etc.

THEO. PRESSER CO. 1712-1714 Chestnut Street

PHILADELPHIA, PA.

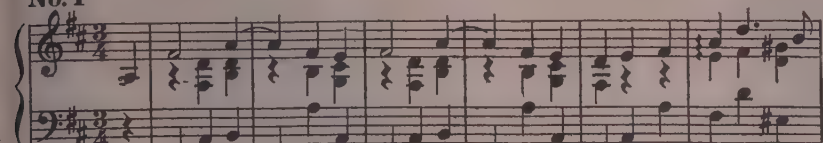


The Etude Music Lover's Memory Contest

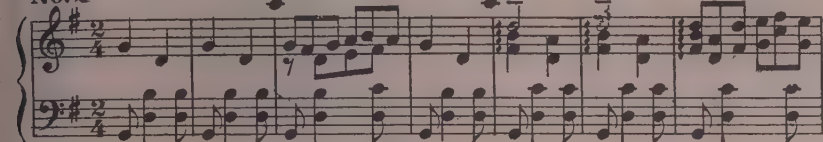
Series IV

EVERY month THE ETUDE presents these musical brain twisters. How many of these famous pieces can you identify by means of the measures given? The answers will appear next month. Test and extend your musical knowledge.

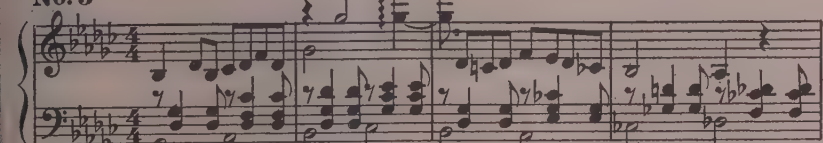
No. 1



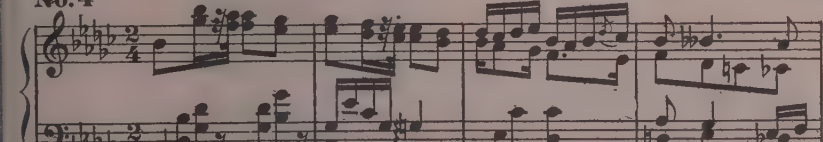
No. 2



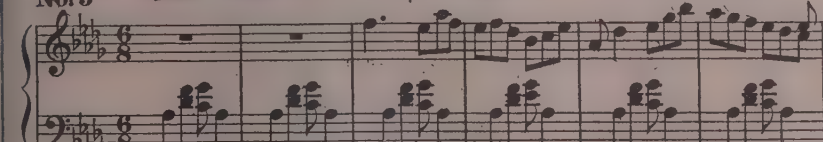
No. 3



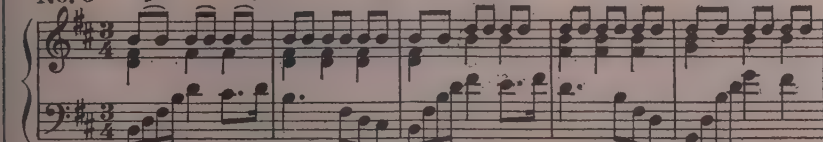
No. 4



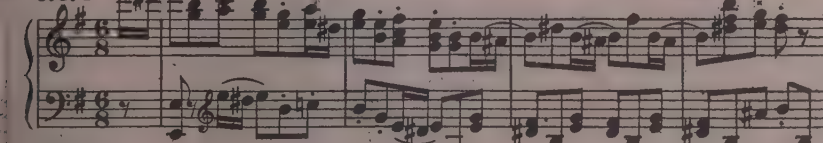
No. 5



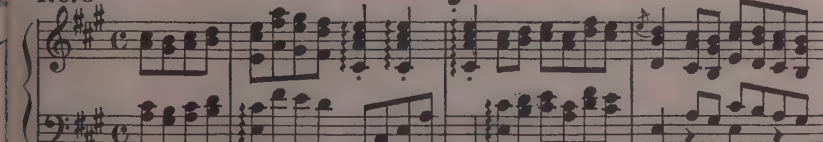
No. 6



No. 7

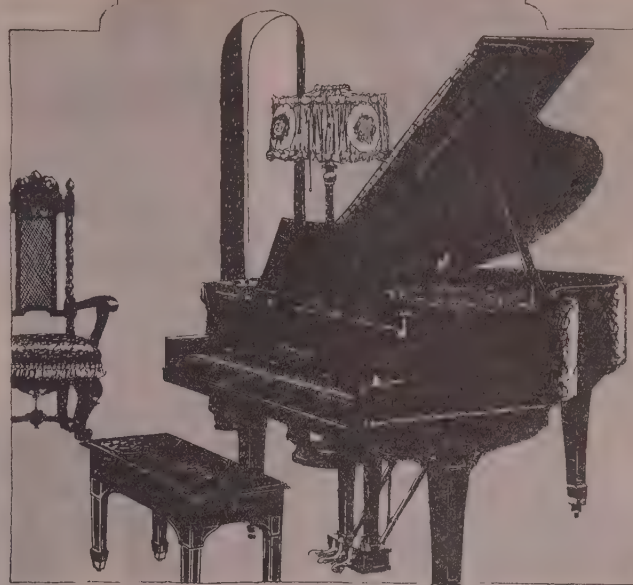


No. 8



Answers to Last Month's "Music Lover's Memory Contest"

1. Valse in D flat, Chopin; 2. La Matin, Godard; 3. Minuet l'Antique, Paderewski; 4. Salut d'amour, Elgar; 5. Warum, Schumann; 6. Funeral March, Chopin; 7. La Cinqtaine, Gabriel-Marie; 8. Invitation to the Dance, von Weber.



WEAVER GRAND PIANOS

BECAUSE of its beautiful and enduring tonal qualities, a host of cultured people—gifted musicians, talented singers, skilled teachers, earnest students, discriminating music lovers—acclaim the Weaver Grand Piano as one of the really artistic instruments of America.

WEAVER PIANO CO.
York, Pa.



Important Publications



No. 1—FOUR-PART SONGS for MALE VOICES

The first issued of this series and will be followed by others for two, three and four part singing—male, female and mixed voices. Compiled primarily for use by schools and colleges, we feel certain a hearty welcome also awaits them from all Glee Club Directors. A wealth of material; a delightful variety; favorite Ballads, Sacred, Humorous, Novelty, Patriotic and March Songs, Spirituals; a Southern Dialect Song, an inspiring "Parting" Song and a rousing "Friendship" number.

Lyric Tenors and Basses are scarce; we've paid particular attention to our arrangements, the Tenors rarely going above F Basses only touching an Ab or G occasionally. This feature will surely appeal to Directors. Price, \$1.00

JOYOUS MOMENTS

No. 2—Ten Little Two-Part Songs

by Laura Rountree Smith and Anna Heuermann Hamilton. Can also be sung in unison. Each descriptive and may be used as action songs. Short and sweet is every number. A pleasing variety of subjects and cannot help delighting the children both in learning and performing them. Price, 50 cents.

A SONG OF SIXPENCE

A novel and semi-humorous cantata for boys and girls or adults. It is built around the four well-known lines of this favorite nursery rhyme. A revelation in ingenuity and a touch of inevitable tragedy. 15 typical "Penn" choruses. A most engaging novelty. Sure to attract tremendous interest. Can be given, if desired, in costume and with action. Either way, a splendid entertainment. Characters include the Huntsman, the Widow Blackbird, the Cook, the King, the Doctor and the Undertaker. The music is written partly in unison, partly two-voice. Price, complete, 60 cents

Any of the above sent on approval.

Prices quoted are postpaid.

M. WITMARK & SONS
Dept. E. 1650 Broadway, N. Y.

TWO NEW OPERETTAS and a CANTATA

By ARTHUR A. PENN, whose works including LASS OF LIMERICKTOWN, MAMZELLE TAPS, CAPTAIN CROSSBONES, THE CHINA SHOP, YOKAHOMA MAID, etc., have been played and become established favorites with thousands of schools and colleges throughout the United States and Canada—his name is a household word among amateur producers.

THE FLOWERS THAT BLOOM IN THE SPRING

One act operetta for girls, also suitable for adults. Divided into two scenes, each with the same background. Ten principals and chorus. Time about one hour. A flower Garden Fantasy. Characters all Flowers, except Caterpillar and Cricket. Chorus Scene 1, all Flowers in the garden; Scene 2, Dandelions only. Mr. Penn has never written more engaging dialog or delightful lyrics. Thirteen melodious and original numbers. No more ideal or prettier entertainment. Humor and pathos lend constant charm to story. Easy to produce; effective yet simple costuming. Price complete, \$1.00—Orchestra parts for rental only.

THE MIDDIE MAIDS

"A Topsy-Turvy Extravaganza, in One Act for Ladies." May effectively be done, however, by both girls and boys or all boys dressed in appropriate girl costumes. Also suitable for adults. Laughs come thick and fast. Plot is sort of dress rehearsal. An "Ad-Lib" or "make up as you go along" affair, that's where the fun and satire come in. The lyrics are in Mr. Penn's usual brilliant and finished style. Twelve musical numbers including rousing choruses. Nothing quite like it for schools and amateurs. 12 principals and chorus. Time about one hour. Valuable hints for musical numbers in score. Costumes and scenery easy to procure. Price complete, \$1.00—Orchestra parts for rental only.

UNDER THE SEA

By Evelyn Haydn and Jessie Mae Jewett. A Musical play for 12 to 14. Adults can play two characters. Two scenes. Charming entertainment, novel, effective. Characters include porpoise, mermaids, merbobs and oysters. Sea Queen life-saving crew, etc. A capital school scene; 17 bright and attractive musical numbers. Full instructions regarding scenery and costumes. No trouble to produce. Price, 75 cents.



THE WITMARK-SCHOOL EDITION
2-3-4 PART SONGS—FOR ALL OCCASIONS—
SENT FREE ON REQUEST

THE QUESTION of piano *vs.* organ touch is still open to debate, although there is much less occasion for discussion of it than there used to be twenty or more years ago. The principal reason, for this no doubt is the great change in the matter of responsiveness of touch in the modern organs, brought about by the adoption of electric or pneumatic actions. Whereas not long ago it was only the large and expensive organs that were supplied with electric action, the present day of electricity on tap almost everywhere sees the use of the electric current applied to instruments of even the smallest proportions and also makes it possible for the builder to place at the disposal of the player such a huge volume of resources in number of manuals and stops, all under the control of the player on a single keyboard, as would have been utterly impossible in an organ of the old tracker type.*

In the case of such electric organs there is no more question as to the fact of lightness of touch and lack of resistance to the fingers than in that of pianos. In the latter there is a quite considerable difference in this respect, even in those of the very same manufacture. Some pianists want a very light action, others prefer a certain amount of resistance to the finger; this is largely a matter of the physical requirement or limitation of the player. M. de Pachmann, with small hands, a painter of miniatures, will have his key action made very light, while Martinus Sieveking, the noted Dutch pianist, with a spread of a twelfth between his thumb and fifth finger, requires a heavy action.

So there is a similar slight variation in the key resistance of different organs, but in no case is the heaviest touch approachable to that of the smallest tracker-action organ when played with a manual coupler drawn. Moreover, in the case of at least one prominent organ builder, a contrivance has been devised whereby the peculiar feature of the "let-off" in the piano key-action which makes the resistance of the key less after it is depressed than it is on the top, is duplicated in the organ keyboard. This is a much more important and valuable item to the player than would first appear, due to the elimination of so much fatigue as naturally follows the absence of effort or muscular strain, even though unconsciously exerted, in keeping the keys depressed.

It is true there is a slight difference in the "feel" of different actions according to the way the key contact is made, whether by spring pressure and friction or by direct plate connection, but this does not appreciably affect the responsiveness of the touch.

The fact is the action of the up-to-date electric organ is, as aptly characterized by the noted Boston pianist and organist, B. J. Lang, a "hair-trigger" action. It requires pianistic skill of the highest order, and ruthlessly exposes technical shortcomings which at the piano might be at least half concealed.

The objection of your piano teacher is undoubtedly founded upon the prejudice against the organ on account of the stiffness of the old tracker actions, and partly perhaps upon failure to recognize the changes that have taken place in this respect in recent years.

Two Fundamentals

Two things should be impressed on the mind of the aspiring organ student: First, that he will need all the facility and con-

* Tracker action, it may be explained, is that which connects the movement of each key and the opening and closing of the corresponding valve controlling the wind to the pipe by means of a slender wooden strip called a tracker, and also connects the several keyboards in a similar mechanical manner.

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Magazine Complete in Itself"

Edited for October by J. LAWRENCE ERB

Some Organ "Problems"

By J. Lawrence Erb

Editor Organ Department of THE ETUDE: Dear Sir:—I have been studying the piano for several years and think seriously of taking up the organ. My piano teacher says it would spoil my touch, but at the conservatory where I go all the girls like the touch of the organ teacher, who plays the piano accompaniments for the vocal pupils, better than the touch of my teacher.

What would you advise?—F. L. T.

trol that can be acquired at the piano keyboard, and, second, that he must develop musicianship, so that his sense of musical effects and what is right and proper in expression will instinctively prompt the application of the right and proper technical means of producing the result.

These two requirements constantly and inevitably dovetail into each other. The increasing number of mechanical accessories to organs, in the shape of couplers and piston control of resources, makes a greater technical facility and keener musical sense necessary than ever before. The headwork required of the pianist does not begin to compare with that demanded of the organist. The piano player has only to think of drawing in black and white, and his feet have only to do with the lights and shadows of the outline, and, comparatively speaking, are quite inactive, being controlled almost entirely by subconscious feeling. The organ player, however, has not only to think in terms of orchestral color, which is not impossible or undesirable for the pianist, but he must obtain also that color and constantly change and mix it, often at the same time having his feet engaged in some indispensable relation, producing a complexity of mental and physical activity such as that of which no other musician has any experience.

This being the case, our advice would be not to hesitate to take up the organ on account of fear of injury to your touch, but only if you are uncertain if you have time to give to them both. The primary and essential difficulty with the organ has to do with the pedals, getting the freedom and facility with the feet in musical expression independent of the hands. Nothing short of hard work, and that kept up for a long time, will give it to you. The question is, do you want it bad enough to pay the price?

Opportunities Grow

There is surely no question but that the possibilities of future returns from it are greater and more varied than ever before. A generation ago the only future lay in the direction of a church position, with the chance of a more or less public career and some distinction as a recital and concert player, but always incidental to and conditioned upon the prominence of the church connection. Concert organs in public halls, with a few notable exceptions such as that at the Chicago Auditorium and the Cincinnati Music Hall, did not exist. The historic Boston Music Hall organ, built in Germany and dedicated in 1863, gained great fame for itself and gave renown to Boston and the pioneer American organists whose names are inseparably associated with it—Eugene Thayer, John K. Paine, B. J. Lang and others—but came to an inglorious end of long entombment in

storage after being removed from the hall, finally (1910) to be resurrected and reincarnated in a private residence of a wealthy citizen in Methuen, Mass.

At the present time municipal organs and large concert organs in colleges and universities are scattered widely throughout the country, from Portland, Maine, to its namesake in Oregon, and from St. Paul, Minn., to Atlanta, Georgia, and Chattanooga, Tennessee. Add to these the thousands of organs, large and small, good, bad, and indifferent, which have been an indispensable part of the equipment of every motion picture house throughout the country, do not forget the rapidly increasing number of all sizes and descriptions in private residences, hotels and stores, and with the thought of the hundreds of thousands of church organs in the background of your memory you are prepared to realize the wonderful opportunity open to the thoroughly equipped organist of the present day.

Overcoming Some Common Difficulties

How can I overcome the tendency to play wrong notes in the Pedals? I studied the organ for two years and have been playing in church nearly six years since but have never felt sure in my pedalling. If there is anything you can suggest to make me more accurate I shall be very grateful.—F. C. B.

Without the chance of observing what you do or knowing what you have been taught, it is only possible to surmise; but it seems a fairly safe guess that you started to play without acquiring a correct form in pedalling alone. Do you keep the knees together; sit not too high, so that you can use the heel of either foot upon the extreme notes of the keyboard; find the notes from the C and F spaces without looking, keeping the toes always well forward near the sharp keys; and, most important, do you have a free, flexible foot-action on the ankle without any push down from the knee?

If you have this and do these things and yet do not think or read the pedals first, you are still likely to have trouble. Habit is everything at the keyboard. If you have not acquired these indicated, or some of them, it may be that doing so will enable you to overcome the difficulty.

I find myself slipping forward off the organ bench onto the keys but cannot sit further back and easily reach the pedals. Is this the experience of organists generally or is there a remedy?

Painsville, Indiana.—C. R.

You are evidently sitting on too high an organ bench. You should be able to rest your feet flat upon the low F and upper C at least, even if very short, and still feel at ease on the bench. Under the circumstances either cut the bench down to the proper height or have it made adjustable, as some builders are now doing with their

benches. If the bench is cut down small blocks may be used to accommodate players who have a longer reach.

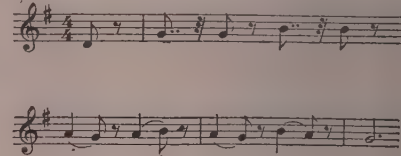
Can you give me some suggestions as to how to prevent my congregation from dragging on the hymns. Putting on more organ does not seem to keep them up to time. The fault is such a common one I am sure any help you may give me will be equally appreciated by hundreds of others who have the same trouble.

Fairview, Kentucky.—M. C. T.

Keeping a large body of singers "up to time" is not an easy job, even for a leader under favorable conditions, such as a good accompaniment, wide-awake audience, good position in front of it, and so on. For an organist in the average moderate-sized church, where the congregation numbers about five hundred, we will say, and the choir, either quartet or volunteer chorus of average ability and strength, it presents one of the most important problems he has to solve. To be sure, the organ must be loud enough to be heard above the voices of the whole body of people, every one of whom is doing their best, we will say, in such a tune as "Coronation"; but unless a certain swing of movement is established, no mere volume of sound is going to do the work.

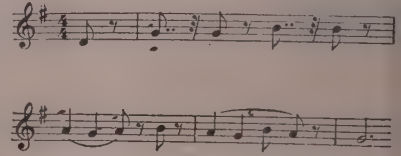
There are various ways of treating the matter. One advocates playing everything staccato, another only the right hand staccato, and still another only the left. The essential thing, however, *swing of movement*, is not helped by either of these means unless a feeling of accent is obtained and impressed upon the congregation. Accent on the organ is possible, generally speaking, only in what may be called a negative way, as distinguished from that caused by an added strength of tone, which would be the positive way. That is, the effect of added strength is given to a note by making the preceding one relatively shorter. Hence, in the tune "Coronation," if that accent treatment were applied in the first strain to every other beat in the bar, the notation as played would be as follows:

Ex. 1



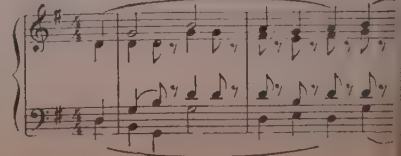
Obviously this produces a very limping, jerky and unmusical effect and, if it were to be carried out in all of the four parts of the harmony, would be most grotesque. Equally so, or worse, would be the staccato treatment applied to every chord. If a slight modification were to be made as follows:

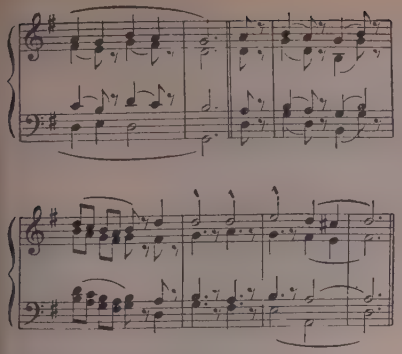
Ex. 2



a gain is made by taking out some of the limp and effecting a little continuous motion. If now we play the four-part harmony, but play the soprano and bass legato and the inner alto and tenor parts as indicated above, we will get the effect of weight upon accented beats and still preserve the steady movement through the strain as a whole. The force of this will be felt more in one or two succeeding lines as the following:

Ex. 3





The requirements of accent in this case necessitate a modification of the rule for

the playing of repeated notes, viz., that they should be played staccato, since the lengthening of the notes on the strong beats and shortening of those on the weak ones is vital to the maintenance of the rhythmic flow. The formation of the habit of observing this principle will enable one automatically to adapt his touch to the requirements of the situation and to hold together a large body of singers. Moreover, the value of this habit is not by any means limited to such staccato effects as these discussed, but is equally applicable to legato playing, imparting a rhythmic flow and momentum which gives the effect of life to the playing and holds the attention of the listener.

A Great Opportunity

By T. L. Rickaby

I HAVE attended church for nearly sixty years. Beginning as a choir-boy of seven, I have ever since been actively identified with the musical part of a church service. In this time I have listened to a large number of sermons, and have come to the conclusion that many of them were unnecessary because they were so poor—poor in everything that goes to make a sermon poor. The fault was not with the preachers, for a man who at one time would preach very well, would at another time deliver a very poor discourse. The fault lies with the system, which apparently compels a man to prepare nearly a hundred sermons in a year. Some great pulpit orator is on record with the statement that “any fool can make two sermons a week, but it takes a wise man to make one in a month.” While this is not quite true, there is considerably more than a grain of truth and wisdom embodied in this more or less epigrammatic utterance.

That people do not particularly want to listen to two sermons in one day is abundantly proved by the usually very small attendance at the average Sunday evening service. How to get the people “out” to this second service is one of the chief problems of a great many preachers and church committees. All this may seem to have very little to do with the work of the church organist, but it is a state of affairs which has created a glowing opportunity for him.

In any town with four or five denominational churches the choirs might rehearse together at stated intervals, and every month give a “union” service at which music would be the denominating feature. It is quite probable that each church would possess a capable soloist, and people would be given the opportunity to hear other singers besides those to which they listened every Sunday. Another advantage of this plan is that a choir of twenty-four or thirty can render an easy (or not complicated) choral work with much better effect than a small one of ten or twelve, or a quartette. On the other hand, much more ambitious music can be attempted with a large choir, than with a small one. The tritest “saw” in existence is the one to the effect that the “In union there is strength.” Yet union seems to be the last thing thought of in this world, churches and choirs not excepted.

Oak or a Squash; Which?

By Rena Idella Carver

WHEN the ambitious pupil becomes impatient with her progress and wishes to place burdens upon muscles and nerves that they are not yet ready to bear with comfort, it is well to emphasize the majesty of the goal.

If God wants to make an oak He takes

a hundred years, but He can make a squash in six months. What pupil wants her music during a brief summer-time only? Each earnest one is working for beauty that will weather the blasts and reach towering grandeur.

PROFESSIONAL APPROVAL

The Premier Aristocrat Model

Price, \$725, f. o. b. New York

“A revelation in quality and price” is how a well-known music teacher recently characterized this nationally popular small grand.

This five foot, 3 inch instrument should have the immediate consideration of every teacher, student and conservatory requiring a small grand piano of inherent musical excellence, and purchasable at a most moderate price.

“The Magic of Music” our Art Brochure, tells the story of the Premier in detail—America’s Foremost Popular Priced Small Grand—and explains why this instrument has won the dominating position in its field.

Send for your copy of “The Magic of Music” today.

See and hear the Premier at your Dealer’s before selecting any piano. If you cannot obtain locally, kindly advise and we shall see that you are promptly supplied.

PREMIER GRAND PIANO CORPORATION
America’s Foremost Makers of Baby Grands Exclusively
514-566 WEST 23rd STREET NEW YORK
Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Welte-Mignon Licensee)

CHRISTMAS MUSIC
for Church Choirs

CHRISTMAS CHOIR CANTATAS
(New 1925)
Tidings of Great Joy. Ashford. Difficult, 75c
The New-Born King. Gabriel. Easy, 75c
King Emanuel. Stultz. Short, 50c
A copy of each of the above will be sent on 10 days’ approval upon request if this magazine is mentioned.

CHRISTMAS ANTHEMS
We publish over three hundred Christmas anthems in separate octavo form. A copy of the ten most popular out of these three hundred will be sent on 10 days’ approval upon request if this magazine is mentioned.

CHRISTMAS SOLOS AND DUETS
Ask us for a free copy of “The Church Soloist,” a book of sacred poems with thematic of musical settings. Christmas and Thanksgiving solos and duets included with new solos and duets for general occasions. Mention this magazine.

LORENZ PUBLISHING CO.
Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash)

INSTRUCTION IN
THEATRE ORGAN PLAYING

Practice Organ. Special course
for pianists changing to organ.

Vermond Knauss, 210 North 7th St.
Allentown, Pa.

ORGANISTS! INCREASE YOUR EARNINGS!

There’s a big demand and good pay for organists who know how to put the spirit of modernism into their art. With this in mind we take pleasure in announcing the appointment of John Hammond, S. T. O., to be the head of our faculty. Mr. Hammond, formerly head of the Eastman School of Music at Rochester, is giving his personal attention to students at our school.

Inquiries invited. Address Mr. Arthur Thompson, Secy.
NATIONAL SCHOOL FOR THEATRE ORGANISTS
161 West 54th Street, N. Y. C.

WANT WORK AT HOME?

Earn \$18 to \$60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guaranteed employment and furnish WORKING OUTFITTERY. Limited offer. Write to-day. AIRCRAFT STUDIO, Dept. D-3, 8900 Sheridan Road, CHICAGO

AUSTIN ORGANS

CONTRACT for St. Luke and The Epiphany organ, Philadelphia, followed the opening of the large auditorium organ in Chattanooga, generally held to be one of the outstanding triumphs in organ building.

There are more than one hundred Austin organs of four manual size and capacity in use in America.

The biggest and the smallest have the same solidity and absolute quality in construction and materials.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Dr. WILLIAM C. CARL

Instructor
of Many Prominent Organists

Director
of the Guilman Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City

TWENTY YEARS of development has won universal acknowledgment of “ORGOBLO” superiority. Recent improvements have made the “SUPER ORGOBLO” Sturdy—Efficient—Quiet Most of the largest and finest American Organs are blown by ORGOBLO.

The ORGOBLO has won the highest award in every exposition entered.

Special “ORGOBLO JUNIOR” for Ired and Student Organs.

THE SPENCER TURBINE COMPANY
Organ Power Department
HARTFORD CONNECTICUT

NEW YORK SCHOOL**MUSIC and ARTS**

824 West End Avenue Cor. 100th Street **Ralfe Leech Sterner, Director**
New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution
 Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction. Entrance at any time.
 SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION
 Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

TWO NEW COURSES**INSTITUTE OF MUSICAL ART**

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE

for Teachers and Advanced Pianists under **CARL FRIEDBERG**

NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U

VIRGIL PORTABLE KEYBOARD

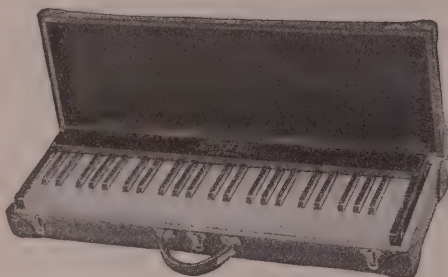
For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technique and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL CO.
 120 West 72nd St. NEW YORK

**MUSICIANSHIP TRINITY PRINCIPLE PEDAGOGY**

Sight Singing { not "Do-re-mi"
 not "Intervals"
 not "Numbers"

Enter classes for teachers and students now.

Send for Catalogue

Address

EFFA ELLIS PERFIELD
 121 Madison Avenue (30th Street)
 New York City Ashland 5551

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships
 Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
 Box E, 16th Floor Kimball Hall Bldg., Chicago

VIRGIL PRACTICE CLAVIER

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC

Courses for earnest students of all grades

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.

No Other Address

**GRANBERRY PIANO SCHOOL**

Carnegie Hall, New York

For **PIANISTS, ACCOMPANISTS** and

TEACHERS

The **SIGHT, TOUCH** and **HEARING** System of Teaching. Write for Booklet.

NEW YORK PIANO CONSERVATORY

and School of Affiliated Arts

A. VERNE WESTLAKE, Mus. D., Director

A Faculty of Fourteen
 Thirty-Five Teachers Branch Schools
FALL TERM OPENS SEPTEMBER 28th

Regular courses in all branches of music leading toward diplomas and degrees.

200 West 57th Street New York City

VIRGIL PIANO CONSERVATORY

The Place to Acquire

A THOROUGH FOUNDATION

A WONDERFUL TECHNIC

AND

THE ABILITY TO PLAY FOR OTHERS

A. M. VIRGIL, Director

120 W. 72nd Street, New York

American Institute of Applied Music

Metropolitan College of Music

KATE S. CHITTENDEN,
 Dean

Private Instruction by specialists in all branches of music



Our certified teachers in scores of cities throughout the country

Fortieth Season

For Circulars, Address

D. THOMPSON

212 West 59th Street

New York City

Alvire School of the Theatre

Summer and Fall Courses for Acting, Teaching, Directing
 DRAMA, OPERA, MUSIC STAGE DANCING

DIRECTORS

Alan Dale

Wm. A. Brady

Henry Miller

Sir John Martin-Harvey

J. J. Shubert

Marguerite Clark

Rose Coghlan

Singer, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alvire Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debut and careers stressed. Pupils—Laurette Taylor, Mary Pickford, Eleanor Painter, Annette Kellermann, J. Arnold Daly, Fred and Adelle Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Ribblesdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalogue 3M

The Courtright System of Musical Kindergarten

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

Oldest and most practical system
 A great opportunity for teachers to specialize in this unlimited field. Write for particulars of correspondence course.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

CONWAY MILITARY BAND SCHOOL

Prepares for Leadership in Community, School and Professional Bands. Private instruction on two instruments; Teachers of national renown; Conducting and Band Arrangements; Daily Band Rehearsals under Dean Conway; Large Symphony Orchestra, Large Band Library, Degrees, Dormitories, Gymnasium Under personal direction of the famous band leader, Patrick Conway. Catalogue

601 De Witt Park, Ithaca, New York

Crane Normal Institute of Music

Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST.

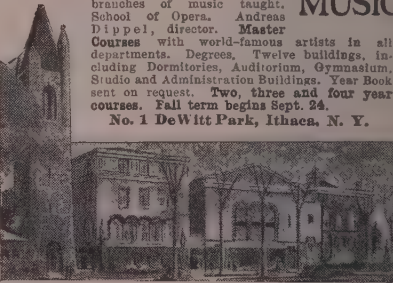
POTSDAM, NEW YORK

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera. Andrea Dippel, director. Master

Courses with world-famous artists in all departments. Degrees, Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request. Two, three and four year courses. Fall term begins Sept. 24.

No. 1 DeWitt Park, Ithaca, N. Y.

**DUNNING SYSTEM of Improved Music Study for Beginners**

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th St., New York City.
Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizette Reed Barlow Normal Classes, July—Asheville, N. Car., 18 Vance Crescent; November and January—Winter Haven, Florida, 816 Central Ave.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes, September.
Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Beulah B. Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Bellefontaine, Ohio, Oct.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, Oct. and Dec. Five weeks Normal also three Months Normal.
Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago, Ill., Dallas, Texas, Oct. 1st, 1925, Jan. 4th, 1926.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
Virginia Ryan, 940 Park Ave., New York City.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 224 Tuam Avenue, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING. By Mathilde Bilbro. Price, 75 cents

These little pieces may be regarded as second grade studies. They are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in ledger lines, in staff positions and cultivating a musical ear. These studies are all tuneful and interesting to practice. Altogether this set of study pieces promises to become popular with teachers as well as students well in the second grade.

THEODORE PRESSER CO.

PHILADELPHIA, PA.

A SERVICE TO ETUDE READERS. Etude friends and readers wishing to sell music studio equipment, instruments, music libraries, etc., are given the opportunity to reach the great musical audience covered by the over 200,000 copies of THE ETUDE each month for a very nominal charge. Teaching or other positions in the musical world may be sought or offered in the same way by utilizing the Special Notices and Announcements Department. See page 827 this issue.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

THE ETUDE conducts a question and answer department devoted expressly to the Organ and to the Choir. Mr. Henry S. Fry is one of the best known of American organ-

ists. Because of his affiliations with organists in all parts of the country, he is in position to be extremely well versed upon all subjects relating to the instrument.

Q. Will you please name some topic for discussion that will do for a study program for a newly organized "Organ Guild?" I need a program for ten months' study and research.

A. The following subjects are among those suggested in the "Aims and Objects" pamphlet of the National Association of Organists, and may be of use to you:

- Organ composers
- Hymnology
- Choir libraries and their care
- Music in the Church School
- Junior choir methods
- Symposium of favorite anthems, illustrated

- Successful volunteer choirs
- Liturgical services, illustrated
- Recent organs and their builders
- Unit organs versus "straight"
- Playing for the movies.

To the above list might be added: "The use of the Organ in Church," "Co-operation between Minister and Organist" and "American Organ Compositions." (With compositions played as illustrations).

Q. In your October column you mentioned "Synthetic Tones"—will you explain what is meant by Synthetic Tones?

A. Synthetic Tones are those produced by a combination of two or more stops—the combination resulting in a tone approximating a stop of another color. We are indebted to the Hon. Emerson L. Richards, the well-known Organ Fan of Atlantic City, N. J. for the following list of synthetic tones that have been "discovered" in the large organ built under his supervision for the Atlantic City High School—specifying also the stops used to produce the synthetic tones mentioned:

- Oboe—Gamba (SW) 8' and Clarabella 12th (Unit)
- Bassoon—Violin (SW) 8', Gedeckt 12th and Gemshorn 17th (Units)
- French Horn—Diapason (CH) 8' and Clarabella 12th

Q. How can one procure breadth of tone in certain passages?

—Mrs. C. E. M.

A. Generally speaking a passage may be broadened by a marked crescendo, with a slowing up of the tempo, and a round full tone. The treatment depends on the passage. In some instances it is better to sustain the tones by a very broad sweeping legato, while in other instances in passages of a declamatory nature it is more effective to mark practically each syllable—for example, in the well-known hymn "Abide with me" the passage "I triumph still" is effective if sung at a slower tempo with each syllable emphasized. The words immediately following "if Thou abide with me" should be sung at the same slower tempo but very legato. In emphasizing the words "I triumph still" great care must be taken not to allow the tone to cease entirely between the words—it should continue all the time with additional attack for the emphasized words. This of course,

"The human voice is supreme, and instrumental accompaniment must be admitted, not so much for its own beauty as for the sake of supporting and assisting the voice."

—DEAN GOODWIN.

does not apply to all passages. Some time ago the writer heard a large Chorus sing Elgar's "Land of Hope and Glory" and was much disappointed in the lack of breadth in the sweeping melody—probably due to the fact that the Conductor did not impress upon his forces the necessity for an exceedingly legato, 'cello like treatment of the melody—with the tone fully and broadly sustained and with only additional stress for rhythmic accent. A singing of this passage by your Chorus, first, in a rather detached style, followed by its being given with a broad, sweeping legato, will illustrate the difference in effect. If a baton is used, the securing of this latter broad effect will be attained more readily if the Conductor uses a broad, steady, sweeping movement (long beats).

Q. What is the meaning of "Swell Unison Off?"

A. The "Swell Unison Off" renders silent all Swell stops except through the use of couplers. To discover its effects draw a single stop—say the Stopped Diapason—on the Swell—next take Swell Unison off—the result will be that the Stopped Diapason notes will not speak. Now add Swell to Swell 4ft. coupler, and you will find your 8 ft. Stopped Diapason is speaking at 4ft. pitch through the coupler. Next take off the 4 ft. coupler and add Swell to Swell 16 ft. coupler and you will find your 8 ft. stop a 16 ft. pitch voice. Next, with all Great stops off, add Swell to Great coupler (8 ft) and you will find your Stopped Diapason playing at its original 8 ft. pitch on the Great (through the Swell to Great coupler) while your Swell may be speaking at 16 or 4 ft. pitch—or both—depending on the Swell Couplers in use. Since all the Swell stops may be similarly used, by experimenting, new effects may be secured BUT be sure always to put your "Unison" on again, otherwise your Swell stops will not speak except through couplers.

Q. In Compositions having a three manual registration, can the Great be substituted for the Choir?

A. In adapting music registered for a three manual organ, to two manuals, both Great and Swell should be used as a substitute for the Choir, depending on the passage. Sometimes it may be necessary to transfer the part for Choir organ to the Swell organ instead of the Great. Suppose for instance a passage is given for Swell Vox Celeste—followed by another passage for Choir 8 ft. Flute—the Flutes of the Great Organ, unless they are enclosed in a swell box will probably be too loud and no crescendo or diminuendo possible. Under such conditions it is preferable to use a Swell Flute stop for the passage (making necessary change of stops on the Swell) rather than the louder tone Flute stops on the Great Organ. If you will refer to the Organ Department of the October 1924 Etude you will find some suggestions in reference to the matter.

"Perhaps the most fitting means of spiritual uplift is found in the music of the great masters. These men, because they lived on a high plane, and kept their ideals always in view, touched the deep recesses of life."

—DARLINGTON RICHARDS.

The Child's Approach to Music Study



To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to make music in their own way with the use of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally to the study of the piano, violin and other musical instruments.

HOHNER HARMONICAS

for the boy or girl will help to solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote the child's self-expression in music and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.

Dorothy Enderis, Ass't Supt., Milwaukee Schools.

W. A. Gore, Supt. Schools, Webster Grove, Mo.

Nellie C. Hudd, Principal Mozart School, Chicago.

Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.

Edward Randall Maguire, Principal Junior High School 61, N. Y. C.

W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—

Write today to M. Hohner, Inc., Dept. 204, 114 East 16th St., N. Y. C., for a FREE BOOK OF INSTRUCTION on How to Play the Harmonica and particulars as to its application to School work.

HOHNER HARMONICA—"That Musical Pal of Mine"

TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.

Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

CLASS PINS AND RINGS

Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!

C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.

Look Inside the Piano for this Trade-Mark

WESSELL, NICKEL & GROSS
NEW YORK

The Sign of the World's Standard Piano Action

Quality in the Action Means Quality in the Piano

YOUR continued enjoyment of a piano or player depends largely upon the piano action it contains. For the action controls both tone and touch.

Manufacturers who build worthy pianos are fully aware of the importance of using a fine piano action to match the quality of their instruments. For this reason leading American makers have used the Wessell, Nickel & Gross piano action for upward of half a century.

Because it is the world's highest-priced piano action, the Wessell, Nickel & Gross action is naturally found only in instruments of established worth. Music lovers everywhere, realizing the significance of these facts, are insisting upon the Wessell, Nickel & Gross piano action. This famous product is readily identified by the octagonal trade-mark (shown above).

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright Grand Player or Reproducing Piano—Insist on the Wessell, Nickel & Gross Piano Action.

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHIA, PA.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, January 3rd
ORGAN
 Cantique d'AmourStrang
ANTHEM
 (a) O Come, Ye Servants of the LordBochau
 (b) Praise Ye the Lord.....Baines
OFFERTORY
 The Lord is My Salvation (Medium Voice)Kountz
ORGAN
 Marche PontificaleLemmens

SUNDAY EVENING, January 3rd
ORGAN
 Vox AngelicaHenrich
ANTHEM
 (a) Lord, Now Lettest Thou Thy Servant Depart in PeaceDouty
 (b) When the Day of Toil is DoneFederlein
OFFERTORY
 I Am Trusting Thee (High Voice)Hosmer
ORGAN
 March in C.....Williams

SUNDAY MORNING, January 10th
ORGAN
 Love's GreetingHastings
ANTHEM
 (a) How Excellent is Thy Loving KindnessBarnes
 (b) How Amiable are Thy DwellingsMarks
OFFERTORY
 O Master Let Me Walk With Thee (Solo, B.).....Marzo
ORGAN
 Allegro Con SpiritoWarner

SUNDAY EVENING, January 10th
ORGAN
 Swing Low, Sweet Chariot.....Lemare
ANTHEM
 (a) I Will Extol Thee.....Coerne
 (b) Lo! 'Tis Night.....Waghorne
OFFERTORY
 While Shining Stars (Solo T.)Henrich
ORGAN
 Onward Christian Soldiers.....Lemare

SUNDAY MORNING, January 17th
ORGAN
 Ave MariaSchubert-Nevin
ANTHEM
 (a) O For a Closer Walk with GodFoster
 (b) Be Thou Our All in AllMascagni-Conhurst
OFFERTORY
 O Jesus Thou Art Standing (Solo A.)Henrich
ORGAN
 FanfareDubois

SUNDAY EVENING, January 17th
ORGAN
 Reverie PoetiqueStrang
ANTHEM
 (a) Jesus is Mine.....Rockwell
 (b) Jesus, Gentlest Saviour.....Marks
OFFERTORY
 Jesus Shall Reign Where'er the Sun (Duet S. and A.)Stults
ORGAN
 Spirit of the Hour.....Johnson

SUNDAY MORNING, January 24th
ORGAN
 In Remembrancevon Blon
ANTHEM
 (a) Praise the Lord.....Tchaikowsky
 (b) Thou Wilt Keep Him in Perfect PeaceStults
OFFERTORY
 Just as I Am (Duet A. and T.)Martin
ORGAN
 Alleluia! Alleluia!Armstrong

SUNDAY EVENING, January 24th
ORGAN
 Songs in the Night.....Spinney
ANTHEM
 (a) Break Light Divine.....Wooler
 (b) Come Unto Me.....Ward
OFFERTORY
 A Song of Trust (Solo B.)Wolcott
ORGAN
 Postlude in F.....Roberts

SUNDAY MORNING, January 31st
ORGAN
 Offertory in G Minor.....Hosmer
ANTHEM
 (a) The Lord is Exalted.....West
 (b) Ten Thousand Times Ten ThousandShelley
OFFERTORY
 Voice of Jesus (Solo S.).....Terry
ORGAN
 Dedication Festival March.....Stults

SUNDAY EVENING, January 31st
ORGAN
 Prayer and Cradle Song.....Lacey
ANTHEM
 (a) Seek Ye the Lord.....Roberts
 (b) Sun of My Soul.....Parker
OFFERTORY
 As Pants the Wearied Hart (Duet A. and B.).....Jones
ORGAN
 Allegro Con BrioRoberts

The Laughing Chorus

By J. H. Motes

First Critic—"Did you see the opening performance last night?"

Second Critic—"Yes."

First Critic—"Who played the hero?"

Second Critic—"I did. I sat through the whole show!"

He had been sent to tune a piano. He found the instrument in good condition and not in the least need of tuning. A few days later his employer received a letter from the owner of the piano, stating that she did not think it had been tuned properly.

After being reprimanded by his employer, the tuner made another trip and again tested every note of the instrument, only to find no fault. This time he told the owner so.

"Yes," she said, "it certainly seems all right now, but as soon as I begin to sing, it gets all out of tune."

Mr. Gallant—"Won't you sing for us, Miss Screech?"

Miss Screech—"Oh, I can't sing after such good music as we've been having!"

Mr. Gallant—"But, I'd rather listen to your singing than to any amount of good music."

Playwright—"Everybody's writing plays nowadays. Even my barber has just finished a mystery drama called 'The Tonic.'"

Critic—"It must be a hair-raiser."

A certain preacher delivered a sermon on alcoholic liquor, and remarked, "If I had anything to do with whisky, beer, rum or any intoxicating drinks I should have them all thrown into the river."

In a few minutes he announced the closing hymn, which had been chosen by the choirmaster.

It was "Shall We Gather at the River?"

Dining out one night during his recent visit to London, Paderewski met a young society man who won for himself a great reputation for his skill at polo. Being praised by the pianist for his clever playing,

he said it was different, indeed, from Paderewski's performance.

"Yes," agreed Paderewski, "the difference between us is perfectly clear. You are a dear soul who plays polo, while I am a poor Pole who plays solo."

The "meanest man" had taken his wife and four-month-old baby to the theatre. During the first act the baby started howling, whereupon an attendant came up and said that if they could not keep the baby quiet they would have to leave the theatre and their money would be returned.

After the beginning of the third act the "meanest man" found the show rather boring, so he turned to his wife and said: "Ethel, pinch the baby."

The detective made his way up the stairs of the office building and presented himself at the door of the music academy.

"Excuse me," he said to the young lady who opened the door, "but I hope you'll give me what information you have and not make a fuss."

"What do you mean?" was the indignant question.

"Why, that little affair....you know," said the detective.

"I don't understand you at all," replied the young lady freezingly.

"Why, we got a tip from the house next door that somebody here has been murdering Wagner, and I've been sent along to look into the case."

"Where is Charles Winford, the cornet player?"

"Studying abroad."

"Who advised him to go so far to study?"

"All his neighbors."

A little girl to whom the wonders of evening dress were quite unknown was taken to her first evening concert. On her return home she was asked what the concert was like.

"Oh," she answered, "it was very funny. There was a lady screaming because she had lost her sleeves, and a waiter playing on the piano all the time."

New Musical Books

Red Papers on Musical Subjects. By Carl Van Vechten. Cloth bound; two hundred and five pages. Published by Alfred A. Knopf. Price \$2.50 per copy.

A series of critical musical essays, most of which at some time appeared in leading magazines. The author has an individuality of style which allures the reader. The curiosity is piqued to know just what is to be the next sally of the author, or by the racy recital of curious bits of information of the most unusual sort regarding familiar works, various musical artists or individualities of composers. One's conventional ideas of matters musical are sometimes jarred so that he is at least set a-thinking. A book worth the possessing by any musician or by lay readers of musical lore.

Roll and Go. By Joanna C. Colcord. Bound in boards; 118 pages; illustrated. Published by The Bobbs-Merrill Company at \$5.00 per copy.

A comprehensive collection of "Shanties" or songs of the American sailors. The great interest which has been awakened in folk-songs makes this a valuable contribution to the art. Real songs of the sea always have had a certain fascination. These "shanties" are largely the work-songs of the sailors—such as they sing often to assist in the accomplishment of the labor by rhythmical cooperation. The student of these will get not only an inspiration from their spontaneity, but also an intimate insight into the romantic life of the rover of the seas. The melodies are supplied and of most of the songs the entire text is given.

The Listener's History of Music, Volume I. By Percy A. Scholes. Cloth bound; 19 pages; illustrated. Published by the Oxford University Press at \$2.00 per volume.

In this first volume Mr. Scholes has furnished notations upon the records of fifty compositions from Byrd to Beethoven. He has attempted to provide the reader with such information as will enable him to listen intelligently to these compositions and to get the most out of their spirit and content. He presents technical information in a manner to make it intelligible to the one who has not had the advantage of extended delving into the mysteries of the art. The numerous musical examples make it possible for the student to compare these texts with the interpretations he hears and thus to derive magnified benefits therefrom.

Musical Laughs. By Henry T. Finck. Funk & Wagnalls Co., 333 pages; bound in cloth. Price \$1.75.

Mr. Finck has brought this book together with what the radio fans would possibly call "high selectivity." Living for forty-two years in the whirl of musical life in New York, and actively serving as a critic for the better part of that time, on a foremost metropolitan daily, Mr. Finck has held his numerous antennae high and caught most of the worthwhile humorous incidents that have been told by the big and little in music. Possessed of a natural sense of humor, he has picked out endless exceedingly funny things which make the possession of this book a real asset to the music lover and to the teacher who know how valuable are anecdotes in interesting others in music. There is nothing just like this in music. A few good laughs are worth many times the price of the book.

Harmony Book for Beginners

By Preston Ware Orem

Price, \$1.25

Teachers Achieve Speedy Results With This Harmony Book

An Ideal Harmony Class Book

AN unequalled "success." The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging and interesting manner. Teachers will find this work lays a strong foundation for future musicianship and music lovers not conversant with the subject will be greatly enlightened through the self-study that can be done with this book.

The Best and Most Practical Work for Self-Study in Harmony

And After the "Harmony Book for Beginners"

Theory and Composition of Music

By Preston Ware Orem

Price, \$1.25

SURPASSES anything available as a guide to the practical application of harmony to composition. May be taken up by anyone having an elementary knowledge of harmony. It teaches Melody Writing, Harmonizing Melodies, How to Write an Accompaniment, Modulation, Modern Harmony, Musical Forms.

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

Pianologues

The clever pianologue merits a place on every entertainment program. For either stage or home use, we specially recommend the following as musical readings as vocal solos.

DREAMIN' IN DE TWILIGHT (Negro)
THE HALF O' ME KINGDOM (Irish Dialect)
EATS (Humorous)
KEEP A SMILIN' (Inspirational)
THE LADIES' AID (Humorous)
THE LADY WHO LIVES NEXT DOOR (Humorous)
THE MISSIONARY BARREL (Humorous)
A PERFECT LITTLE LADY (Humorous Juvenile)
SPEAK FOR YOURSELF, JOHN (Swede Dialect)
STYLE (Humorous)
TONY ON DA PHONE (Italian Dialect)
THE YOUNGEST IN THE FAMILY (Humorous Juvenile)

In full sheet music form—price, postpaid, each 35c. The set of "ETUDE 1926 COLLECTION," \$3.50. Large catalogue of entertainment material on request.

T. S. DENISON & CO.

Dramatic Publishers

23 S. WABASH AVE., DEPT. 73 CHICAGO

LEARN TO TUNE PIANOS AT HOME DURING SPARE TIME

EXCEPTIONAL opportunities awaiting the trained Piano Technician. Short hours, pleasant surroundings, uncrowded field, makes this an ideal profession. With our Tune-A-Phone, Action Model, tools, charts, simplified lessons and analysis of Business Advertising, you can learn quickly and easily and be prepared to make big money. Low tuition. Easy terms. Diploma granted. Established 1898. Money-back Guarantee. Write today or our FREE book, "Winning Independence."

NILES BRYANT SCHOOL OF PIANO TUNING

1 Bryant Building Augusta, Michigan

Maybelline
DARKENS AND BEAUTIFIES EYELASHES AND BROWS INSTANTLY, makes them appear naturally dark, long and luxuriant. Adds wonderful charm, beauty and expression to any face. Perfectly harmless. Used by millions of lovely women. BLACK or BROWN, obtainable in solid form or waterproof liquid. 75c of your dealer's or direct postpaid.
MAYBELLINE CO. CHICAGO

You Save Time and Money through our
MUSIC TEACHERS' CO-OPERATIVE SERVICE
Send for Special Self-Acquainted Offer
JUVENILE MUSIC BUREAU
1672 Broadway New York, N. Y.

COMPLETE TREATISE ON TRANSPOSITION
By CHARLES LAGOURGUE
The solution to ALL problems of Transposition
Practical, Scientific
Price, \$2.50
H.C.L. Publishing Co. 716 Fine Arts Building, Chicago

PIANO JAZZ
By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 259 styles of Jazz, 684 Syncopated Effects, Blue Harmony, Oriental, Chinese, Movie and Cafe Jazz, Trick Rhythms, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligation and 247 other subjects, including Ear Playing. 133 pages of RRAI, Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St. Los Angeles, Cal.

RAYNER DALHEIM & CO. MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

WHAT THE VOCAL STUDENT SHOULD KNOW
By Nicholas Douty Price, \$1.00
An introduction to the art of singing, with daily exercises for all voices selected from the works of the great masters of singing. This book tells in an interesting manner the important principles that will guide the vocal student aright.
THEO. PRESSER CO., 1712 Chestnut St. Philadelphia, Pa.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No Questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Duple and Triple Time

Q. How can I distinguish between duple and triple time merely by looking at the time signature? I never know whether 6/4 is triple or duple; that is, whether to count three half-notes or two dotted half-notes to a measure.—A. C. D., Troy, N. Y.

A. Divide the numerator of the time signature (the upper number) by 2, or by 3. When it is divisible by three only the time is triple. Therefore 6/4 time is duple, or two dotted half-notes to a measure, because while the 6 may be divided both by two and by three, it cannot be divided by three only.

Value of a Comma

Q. What is the value of a "Comma?" Is it more or less than a tone or a semi-tone?—M. G., Flint, Mich.

A. The intervals of our system of music are reckoned by tones and semi-tones. There is, however, an interval which is smaller than a semi-tone and is called a comma; it is the smallest interval. The ear can scarcely appreciate it, but it can be established mathematically. It enters chiefly into the consideration of enharmonics. A whole tone consists of nine commas; thus a comma is the ninth part of a tone. A chromatic half-tone contains five commas, a diatonic half-tone contains four. The interval between F# and G# is a comma—it is almost inappreciable by the ear.

The Scotch "Snap"

Q. I often hear of the "Scotch Snap," in reference to the rendering of Scotch songs; will you please tell me what it is, and give me an example of it?—T. F. H., Kansas, Mo.

A. The "Scotch Snap" is a figure of rhythm that is peculiar, chiefly, to Scottish melodies. It is the reverse of the dotted eighth-note followed by its complementary sixteenth-note, the sixteenth-note taking the accent.



A good example of it may be found in "Twas within a mile of Edinboro' town."

Tabur and Timbrel

Q. Will you kindly inform me what instruments are meant by the "Tabur" and the "Timbrel?" Are they in use to-day?—STUDENT, Portland, Maine.

A. The Tabur is a drum—any drum of any size. The name comes from the Spanish *Atambor*, through the French *Tambour* and the English *Tabour*. The name has many variants: Taborn (14th century), diminutive Tabourine (Shakespeare, *Anthony and Cleopatra*), Tabouret and Tabret (Biblical). The Timbrel was the ancient Tambourine (not to be confused with Tabourine—see above), very similar in form to the tambourine of our time. The Bible makes frequent mention of it.

Order of Vocal Practice.

Q. In what order would you counsel me to practice singing? How soon after a meal and for how long? I am a tenor and find some difficulty in managing an even scale, in passing the region of the high F, namely, the first space in the G clef.—E. BLANCHARD, Brighton, Mass.

A. Sing before a meal if you will; but otherwise do not sing until two hours at least, after a meal, in order to allow digestion to get well started. I have known of some very bad cases of dyspepsia, caused by the practice of singing too soon after eating, and the consequent pumping of the lungs against the stomach and interfering with the latter's natural action. Begin with very slow tones, about eight quarter-notes to each note (M.M.

= 80), for breathing by control of dia-

phragm, for quality and for steadiness; not louder than *mf*.—Then proceed with scales and arpeggios slowly, gradually increasing the pace as greater flexibility and precision are obtained. N. B.—Tenors and Contraltos who experience an irregularity of emission and quality around the note F (G clef, first space) should practice descending scales only, *mf*, until the difficulty has been surmounted. Twenty minutes will suffice for all this; in some cases, perhaps, half an hour—not more. Then rest as long. Resume practice with Vocalises and any other technical work, for another thirty minutes. Rest again for an equal period after which, study diction and declamation in conjunction with oratorio, opera and songs. This entire practice may be repeated later in the day. Special breathing exercises may be practiced for a period of ten minutes, the last thing at night and the first thing in the morning.

Names and Relative Positions of Voices.

Q. Kindly classify and name the different voices of men and women. I am somewhat bothered by the term Mezzo-soprano, for I find that composers like Rossini and Verdi do not speak of the Contralto in their Dramatis Personae of operas. It seems so strange to find *Azuena* in "Il Trovatore," called a mezzo-soprano, when we are accustomed to hear the rôle sung by the best contraltos available.—M. B., Holbrook, Mass.

A. Men's Voices: High—Counter tenor (very rare), tenor (first and second, or lyric and robust). Medium—Baritone (first bass, basso cantante); bass (second or basso profundo). Women's Voices: High—Soprano (coloratura and lyric); Medium—Mezzo-soprano; Low—Contralto.

Various Queries

Q. 1. Why is the C clef used, of what advantage is it, how can one read from it? I get all "muddled" trying to use it. 2. How are the three different pedals used in the modern piano, of what use is the third pedal and which is the third pedal? 3. How can a bell-metronome be used to change from one kind of counting to another (e.g. from two to three beats)?—Mrs. D., Sand Lake, N. Y.

A. 1. Clefs are used to determine the absolute pitch of a certain note, from which the pitch of other notes is also determined relatively. The C clef determines the pitch of the note C—"middle C," the C that is midway between the F clef and the G clef. The clef may be placed on any line, which thus takes the name and pitch of "middle C." The higher voices require the lower positions; for instance, the lowest note in the soprano voice is this C (save in some exceptional voices), therefore the clef is placed on the first line, all the upper lines being required for the higher notes—"Practice makes perfect," as with the other clefs so it is with this, practice alone will give you the needed facility. 2. The left pedal, also termed the soft pedal and the *sordine*, in grand pianos, moves the key-board to the right so that the hammers strike only one string (whence the indication *una corda*) instead of three. The right pedal, properly termed the *dampier pedal* (erroneously called "loud pedal"), removes the dampers from the strings and allows them to continue vibrating; it is a *sostenuto* pedal and must, therefore be used carefully so that no discords result from the confusion of unrelated chords and notes. Very beautiful and remarkable effects may be obtained by the use of the damper pedal in *pianissimo* passages. The third pedal is the middle pedal. It is employed in the modern piano to prolong the sound of the lowest bass-note of a chord only. 3. A special adjustment on the bell-metronome causes the bell to sound every 2, 3, 4, or 6 beats.

How to play an arpeggio cadenza with two hands.

Q. (i) In the "Flower Song," by Lange, in that "run" where the R. H. is used in the bass in finishing it, would you use the R. H. or does the L. H. take the last four bass notes? Is the final bass note, A, played with the right or the left hand? (ii) What is the meaning of "Stabat Mater?"—H. H. F., Mt. Carmel, Pa.

A. (i) In the cadenza in question the three first notes in the bass and the three last notes should be played with the left hand, the others with the right.



(ii) "Stabat Mater dolorosa" (Latin), the weeping mother was standing; Mater, mother; dolorosa, weeping; stabat, was standing.

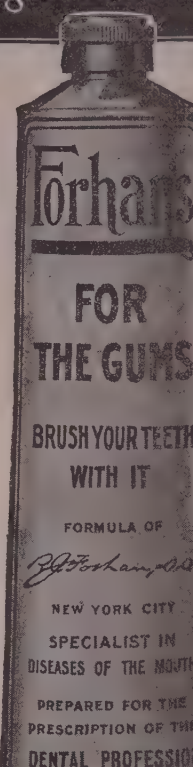
Questions Which are not of General Interest

A. The subscriber who writes from Sunland, Calif., may expect certain answers by mail, which should be found satisfactory.

"Art is not the plaything of opulence. It is true quality of opportunity. It is true democracy, knowing nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to great wealth."

—OTTO H. KAHN.

The dread Pyorrhea begins with bleeding gums



Forhan's FOR THE GUMS



CHALFONTE-HADDON HALL

ATLANTIC CITY

... will make your holidays happy days—winter or summer, spring or fall.



Fall and Winter Outdoors
Golf
Riding on the Beach
Boardwalk Activities
Aviation

On the Beach and the Boardwalk. In the very center of things. American Plan only, always open. Illustrated folder and rates on request.

LEEDS and LIPPINCOTT COMPANY

Tune in on WPG and Chalfonte-Haddon Hall

Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 stamps. We teach Beauty Culture. D. J. Mahler, 1141-A Mahler Pk., Providence, E. I.

"NO, WE WILL not take the \$100 one just now. Let me have the \$10 one. If Willie does any good with his violin lessons we will get a better one later."

Thus the proud mamma of a prospective young violin student, taken to the music store to be "measured up" for a violin to start his lessons. The clerks in every music store get sick of hearing it. The trouble is that the "later on" is so long coming. Very often it is a matter of years, or maybe never. With many people a violin is a violin, no matter what its quality.

Thus poor Willie is condemned to saw away, during the most impressionable years of his life, on a rough, crude, acid-toned fiddle, which sets the teeth of the listener on edge and sickens the pupil playing it. If little Willie has a sensitive, artistic nature, playing on such a violin is bound to have an injurious effect on his playing for life.

In looking over the catalog of one of the leading dealers of violins in America, I came on this striking paragraph:

"The late Theodore Thomas used to say that he could tell the kind of violin a soloist had used in his younger days, after hearing him play a few measures. By this he meant that the quality of tone possessed by the artist was a sure indication of the class of violin he had used in his student days. If the tone of that instrument had been hard, stiff, and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used later in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist. The necessity of owning a good violin becomes obvious to every violin player before he progresses very far in his studies. Tonal quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance, because it invariably, sooner or later, reflects itself in the playing."

A Musical Sherlock Holmes

THE LATE Theodore Thomas, or "Tador Tomas," as the foreign members in his orchestra used to pronounce his name, was, during his lifetime, known as America's foremost orchestral director. He was an excellent violinist himself and always insisted that the string players in his orchestra play on instruments of fine sympathetic quality of tone, for he well knew the ravishing beauty of tone produced by a large body of string instruments of fine quality. No one had a larger part in building up a love for the symphony orchestra in America than he. He was a pioneer in that branch of the musical art.

Sir Arthur Conan Doyle, creator of the great detective character of *Sherlock Holmes*, would have been delighted to hear Thomas say that he could deduce by the playing of a violinist what quality of violin he had practiced on in his student days, for such deductions were right in line with the powers which he ascribed to Holmes in his work as a detective. Sherlock Holmes was also described by Sir Arthur as passionately fond of the violin; and the great detective never failed to get out his violin and play in order to clear his faculties and get his mind in the best possible shape for solving a particularly knotty problem in detective work.

I thoroughly believe in Thomas' theory that the violin on which a student plays during the first years of his studies has much to do with his progress and with building up in him a love for beautiful sympathetic tones which will endure for his life-time. Production of such tones is an inspiration and refines his musical nature.

Few people realize the importance of early impressions on the young pupil when his mind is like wax, and retains these im-

pressions. The quality of the instrument he plays, the ability and personality of his teacher, the works he studies, the kind of music he hears, the amount of public and ensemble playing he does—all these things have a powerful effect in forming his musical status and personality.

Speaking of early impressions reminds me of an instance in my own experience. I was sitting in the studio of Frank Van der Stucken, the eminent Dutch orchestra conductor and composer, who was for a time conductor of symphony orchestras in New York, Cincinnati and other cities in the United States. A young man came in, introduced himself as a piano student and wished to play for Mr. Van der Stucken and to get his advice in regard to his future studies. "Very well, play me a few measures," said Van der Stucken. The youth started in on an *Impromptu* by Schubert; but before he was a third of the way through Mr. Van der Stucken stopped him and said, "You are not without talent, but why have you not studied any Bach?"

The youth looked up in open-mouthed wonder. "It is quite true that I have not studied any Bach, but how did you know? You have never heard me play or seen me before."

"It is all very simple," said Mr. Van der Stucken. "I knew by the way you played the Schubert piece that you had not studied Bach, for your playing lacks the finish and refinement which the study of Bach would have given it. Follow the advice of Schumann, young man. You know that in his 'Rules for Young Musicians' he says, 'Make Bach your daily bread.'"

In the same manner Theodore Thomas could tell if a violin soloist had lacked the inspiration of a violin with a fine sympathetic tone during his early formative period.

It is not so many years ago, in this country, that you could take two or three old Cremonas (?) to a violin dealer and have him or one of his experts look them over and tell you whether he thought they were genuine or not, and what they were worth in his opinion. Then you could sit for a half hour or so and "talk fiddle," and finally depart without paying a red cent.

Of late, however, real violin experts, those whose opinion is worth having, have become increasingly of the opinion that "the laborer is worthy of his hire," and that if an eminent medical authority can sit in his office and charge big fees for a consultation, the "fiddle doctor" ought to be able to do the same.

At the present time leading violin dealers and experts charge fees varying in amount from \$5 to \$25 for examining a violin, viola or cello, and certifying to its probable value, to what school of violin making it belongs, the name of its maker, if that can be ascertained, or, if there is a label inside the violin, whether the label is genuine and sets forth the true maker's name. He also usually advises the owner, as to what repairs, if any, are needed; whether a lower or higher bridge would be an advantage, whether the wood of back or belly needs reinforcing, whether the

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

The First Violin

Every effort should be made to have the young violin student "cut his musical teeth" on a fine violin. It often spells the difference between success and failure. No one wishes to practice on a harsh-toned instrument. It is like eating unappetizing food, which disgusts the palate.

If there is any doubt as to whether the pupil is going to "take to the violin" and possesses enough talent for it, and a cheap violin is purchased or rented as an experiment to find out, the experiment should last only for a few weeks, and if it is seen that the pupil is talented and studious, a good violin should be procured at once.

The difference in progress and artistic expression of a violin student who has a good violin is almost beyond belief. I have often noticed in my own teaching that where a talented pupil has been practicing on a very poor violin, and then gets a good instrument, the effect on his playing is magical. It is only a matter of a few weeks with the good violin, until he plays like a different human being altogether. The beautiful tones which he can coax out of the good instrument are such an inspiration that he gains an entirely new conception of violin tone and his playing begins to take on the quality of an artist.

Professional solo violinists, whose bread and butter depend on the quality of their playing, well know the importance of having the best violin which they can possibly afford. They think nothing of spending thousands of dollars for a good instrument. The greatest concert violinists are never content until they can get a Stradivarius or a Guarnerius; and they are willing to pay the enormous prices which these instruments at present command in the market.

Fees of Experts

neck should be set at a new angle, whether it would be advisable to put in a different bass bar, or other necessary suggestions. The expert usually gives an opinion in writing, or a certificate, which, if the expert is well known, is a great advantage to the owner of the violin, if he ever wishes to sell the violin.

Some experts make an extra charge of \$5 for unpacking the instrument when it arrives and for re-packing when they send it back to the owner.

When a violin or other instrument is sent by express for examination the owner must pay transportation charges both ways, and insurance. The insurance charges are quite an item, as genuine old violins, some of them worth thousands of dollars, are insured at, or nearly at, their full value.

In some cases where the violins are cheap factory fiddles, of such crude workmanship that the expert can tell across the room just what they are, he makes no charge.

The \$25 fee referred to above is where the violin was made, or supposed to have been made, by one of the great masters of violin making, or by clever workmen, who have made very good copies of great violins. In the case of such a violin, considerable study is often involved. The violin must be gone over carefully, inch by inch.

Sometimes we find a genuine label in a spurious instrument, and more rarely a spurious label in a genuine instrument. Very often part of a violin will be genuine, and the rest not. For instance, the back may be genuine, and the belly counterfeit, or vice versa. Sometimes the original scroll is missing, and a new one has been used. I have often seen violins where the belly was the only genuine part—the back, ribs, neck, blocks, linings, scroll, and all other parts being new. Old violins have many accidents, and only parts of them can be saved. In the case of a famous old violin, every bit of the precious wood is saved which is possible. Sometimes only part of the belly has been saved, and the repairer is obliged to build the rest out of wood which matches the old part, as nearly as possible. Old wood is used, or even parts of another old violin, if the violin being restored is of sufficient value to warrant the sacrifice.

In considering the charges for an opinion, it must be remembered also that the expert is responsible to the owner for the value of the violin from the time he signs the express ticket when it is delivered to him, up to the time he gives it to the express company to return to the owner. The violin might be stolen, broken, or burned, and the expert would be responsible to the owner for the full value. The only safe method for the repairer or expert who has the temporary custody of valuable old violins is to insure them for their full value.

Leading violin dealers who keep a large stock of old violins on hand keep them in large safes, but take the precaution of having them fully insured, since it is doubtful if any kind of a safe would protect a violin, if it got very much heated in a large fire.

Violins can be insured against fire, breakage, theft, loss, or from injury of any kind, and the owner of a valuable violin is wise if he keeps his instrument fully insured.

Tone

By Eugene F. Marks

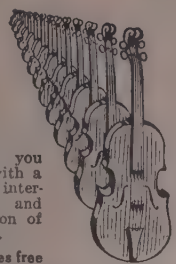
TONE is the alpha and omega of violin playing. It should be the goal of performers on any instrument. By the word tone we do not mean the quality or timbre of sounds which differentiates a tone produced through a violin from one proceeding from a violoncello or guitar; as these differences are caused by the number and the intensity of the upper-harmonics sounding with the prime tone. But we refer to the general character, spirit, tenor or nature of pure intonation. When you hear a clear, full and resonant tone produced by a finished violinist, do not think that the ability to evolve such a tone is a heaven-born gift, or that the player made it by sheer physical strength; for no doubt this same performer has been delving and daily practicing for years to obtain this elusive and usually the most unobtainable product in his playing.

This broad, round, clean tone was not secured through force (we well know that exaggerated pressure of the bow on the strings gives an unsatisfactory tone) nor was it obtained immediately, but through long hours of application to slow, careful, steady and light drawing of the bow (almost without pressure), allowing no weight of the arm upon the strings, for this invariably injures the quality of the tone; and ever endeavoring to produce a tone as if coaxed or drawn out of the violin, thus gradually gaining absolute control of the right muscles used in pure tonality. However, this must be acquired through thorough relaxation. "The bow must not be grasped rigidly," said one of the great violin teachers, "in order that the wrist and the various joints of the hand and fingers may preserve their en-

VIOLINS

Examine our collection

We have all kinds of violins for all kinds of players, "ready for the bow." You can have one or more for ten days' trial; also outfits. Let us demonstrate to you that we can "fit you" with a violin that will give your interpretations added charm and elevate you in the opinion of your friends as a player.



Established 1846 Catalogues free

AUGUST GEMÜNDER & SONS

Subscribe to The Violin World. \$1.75 per year, with Book of 45 Solos for Violin and Piano

Send for Complete Premium List
VIOLIN MAKERS AND EXPERTS EXCLUSIVELY
125-127 West 42nd St. Dept. E New York

On Credit

VIOLINS

Deep, Mellow, Soulful

We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.

GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

AMBROSE WYRICK

The well-known concert artist, oft referred to as the "Silver Toned Tenor"

Is Singing

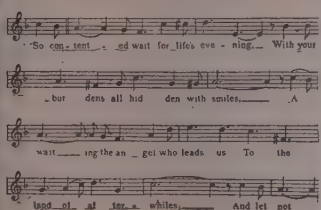
SOMEWHERE IN THE LAND OF DREAMS

Words and Music by
Clay Smith

HIGH VOICE—Catalog No. 17635
Range c to f

LOW VOICE—Catalog No. 17790
Range a to d

Price, 75 cents



ASK FOR A FREE COPY OF "EXCERPTS FROM EXCELLENT SONGS"—This booklet shows portions of nearly one hundred songs suitable for all calls on the singer.

THEODORE PRESSER CO.

1710-1712-1714 Chestnut Street
PHILADELPHIA, PA.

tire flexibility." And while developing the muscles to accurate finesse, the ear at the same time is being educated to delicate and superfine discrimination in pitch and sounds.

Distance is not overcome by a violin-tone through heavy pressure of the bow upon the strings, but, rather by maintaining the strings in steady and equal vibration, thus producing a pure tone, which will possess propelling qualities and penetrate to a great distance. We recognize the fact that the soft tones produced by an artist in a large hall are heard as easily and distinctly as the loud ones, and it is this goal of tone quality we should aspire to attain. In making a long duration of such a tone, which calls for double bowing, the greatest care must be taken to avoid having the least break between the change of the down-bow and the up-bow.

Here is an old-fashioned formula for tone production which will be a surprise to many who read it, as it consists of only two words: "Long Bow." But—the application! Recommended to be played slowly, with smooth, even tone, stands as follows:
1st—From frog to tip and back, softly.
2nd—From frog to tip and back, loudly.
3rd—From frog to tip and back, medium intensity.

4th—Begin loud at frog and end soft at tip.

5th—Begin soft at frog and end loud at tip.

6th—Begin loud at tip and end soft at frog.

7th—Begin soft at tip and end loud at frog.

8th—Begin soft at frog, gradually increase to the middle, then gradually diminish to the tip.

Violin Lessons That Appeal

By Sid Hedges

VIOLIN lessons should always be so interesting and enjoyable that pupils look forward to them.

Particularly must this be so with children, for unless a child enjoys learning it will not learn.

Almost everything depends on the lesson; it is the only time when the teacher is in actual contact with the pupil and can inspire keenness. Incidentally, the teacher who is not liked by his young pupils may just as well retire from the profession, he will never be a success. Of course, parents may insist on their children continuing lessons whether they want to or not, but merely earning money is not success. What the teacher needs much more is to turn out good pupils.

And with the adult student it is equally essential that the lessons shall be interesting. If the adult's enthusiasm flags he merely stops learning.

Many teachers have their lessons all of one pattern, and that is a certain sign of dullness. Their forty-five minutes' tuition consists unvaryingly of fifteen minutes for scales, fifteen for studies, and fifteen for the piece. Such teachers have no conversation; they have no concern with the lives or interests of pupils; they are in fact not real human people but automata who can only gabble about notes and rests. Consequently their lessons have a dreary sameness most depressing to the pupil.

But the same thing rarely happens twice at the really live lesson. It is full of most varied surprises; the pupil knows only one thing which he can expect with certainty from his teacher—that is a smile.

The violin is surrounded with glamor and romance. A wise teacher can talk fascinatingly on a multitude of subjects—Stradivarius, scrolls, Cremona, Paganini,

9th—Begin soft at tip, increase to the middle, decrease to the frog.

This appears to be a rather heavy draught of "long bowing," and the entirety is non-suitable to beginners; yet adaptations appropriate to all classes of violin-playing may be chosen.

There are still other constituents to be considered in developing a sonorous violin-tone, and one of these is the sort, number and intensity of the overtones embraced within the vibrations of the prime tone. Piano manufacturers pay much attention to the overtones or harmonics present in every tone; and, in adapting "the scale" for the strings of the pianoforte, they regulate the length of the string and place the point for the stroke of the hammer, so as to "cut off" the extreme harmonics and thus leave the prime tone prominent. However, in regulating the overtones of the violin the performer must be his own manufacturer. While about midway between the bridge and fingerboard is the usual place for the bowing, yet every expert violinist knows that the bow is brought nearer to the bridge for a loud quality of tone and carried nearer the fingerboard for a softer tone. This changing of the place in bowing influences the formation of the vibration of the string, and either increases or diminishes the strength and number of the attendant overtones, thus affecting the quality of the primal tone; which fact clearly shows that the violinist must thoroughly train his ear and muscles to the finest discrimination in tone, discovering for himself, and upon his own instrument (each violin possesses peculiarities and qualities essentially its own) where to draw his bow to produce the most magnificent tone.

varnish, Vuillaume, Mirecourt, Kreisler, wireless, Tourte Tartini, Mazas, Amati, bridges, Kreutzer, orchestras, horsehair and numberless other things connected with the violin. He is a passionate lover of his instrument and handles it tenderly so that the pupil very soon discovers the fact and comes to love it too. He has read all sorts of books about fiddles and knows which books and which instruments to recommend. He is in close touch with everything modern and regularly reads musical journals like THE ETUDE.

An hour with a teacher of this sort sets the pupil on fire with enthusiasm and makes him happy to be a votary of the violin.

The most common mistake made by teachers in their lessons is that of hearing through all the stuff that the pupil has been studying during the week. This takes a good deal of time and often is of no value whatever. Occasionally it may be advisable to go right entirely through a piece; but often all necessary criticism and advice can be based on the hearing of a few measures. Any intelligent pupil will mention any particular points which trouble him.

Similarly with scales. It is often sufficient merely to ask if they go well.

In the allotting of new work for the ensuing week, also, many teachers waste time by uselessly compelling the pupil to toil through each piece. It is enough, usually, to point out a few distinctive features and to illustrate how they should be played.

These two things—the unabridged performances of old and new work—are the greatest sources of monotony in lessons. With an intelligent elimination of these, much of the lesson time will be available for useful practical work, such as the student is unable to get away from the teacher.

Free!

Beautiful book shows how easy it is to play a Buescher. Gives first lesson. 64 illustrated pages.



The Life o' the Party

The ability to play a Saxophone lifts a young man out of the crowd, puts him in the social spotlight and develops his personality. He's the life of the party with a

BUESCHER True Tone SAXOPHONE

You can learn to play a Buescher - 3 lessons free give you a quick easy start. You can pick it up yourself and later get a teacher if you wish to make it your profession.

Try It Six Days FREE

Try a Buescher, any instrument you may choose, in your own home. Six Days FREE. This places you under no obligation. We take the risk. If you like the instrument and decide to keep it, pay a little each month. Play as you pay. Get the details of this wonderful plan. Clip coupon below. Send for free literature.

BUESCHER BAND INSTRUMENT CO.

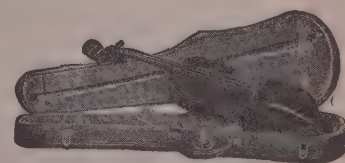
Everything in Band and Orchestra Instruments

1008 Buescher Block Elkhart, Ind.

Easy to Play - Easy to Pay

Mail BUESCHER BAND INSTRUMENT CO.
1008 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other.....
Name.....
Street Address.....
Town..... State.....

Vega Violins



VEGA VIOLINS are made in Europe by present day master craftsmen. They are reproductions of famous models in every detail of design, selected wood and superior workmanship. Their tone quality is clear and resonant with great carrying power.

Every Vega Violin is guaranteed to be perfect in every detail and to be of the highest quality in relation to its price. Thirty-five years as manufacturers and importers of the finest instruments substantiates our guarantee. When you purchase a Vega Violin you are sure of obtaining exceptional value and will take pride in its possession.

Vega Violins \$50.00 to \$500.00
Other complete outfits \$24.00 up

Write for free catalog

The Vega Co.

155-159 Columbus Ave. Boston, Mass.

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS

PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS

ESTABLISHED 1876 REFERENCE ANY PUBLISHER

ZIMMERMAN

Cut Out

This half page
and
Send it to
us checking here

Send me on Approval
those groups checked
below in which you are
SPECIALISTS:

-Rudolf Friml Pieces
-Easy Piano Pieces, Grades 1 to 3
-Piano Pieces, Grades 4 to 6
-Organ Compositions
-Readings With Music
-Anthems—Mixed Voices
-Anthems—2-part Treble
-Anthems—Men's Voices
-Anthems—3-part Women's
-Choruses—3-part Women's
-Choruses—2-part Women's
-Choruses—Men's Voices
-Choruses—Mixed Voices
-Choruses—S. A. B. Voices
-Soprano Concert Songs
-Contralto Concert Songs
-Tenor Concert Songs
-Baritone Concert Songs
-Easy Teaching Songs
-Songs for Young Girls
-Encore Songs
-Secular Duets (S. & A.)
-Sacred Duets (S. & A.)
-General Sacred Songs (High)
-General Sacred Songs (Low)
-Christian Science Songs (High)
-Christian Science Songs (Low)

(ATTACH YOUR NAME AND ADDRESS)

**HAROLD I
FLAMMER^{INC.}**

Consolidated with
LUCKHARDT & BELDER
113 West 57 St. NEW YORK N.Y.

TEACHING SUCCESSFUL COMPOSITIONS**MEANS SUCCESS IN TEACHING!**

Why experiment with uncertainties?

HAROLD FLAMMER INC. CONSOLIDATED WITH

LUCKHARDT & BELDER

present to you those selections which are in constant use by the greatest
authorities—compositions rendered by the greatest artists and taught by the
greatest pedagogues. Edition after edition of these established successes
bespeak the necessity of including them in your repertoire.

SEND FOR FREE

(RUDOLF FRIML PIANO THEMATIC
EASY TEACHING PIANO THEMATIC
SACRED SONG THEMATIC
COMPLETE DESCRIPTIVE FLAMMER CATALOG

**HAPPY-TIME
BOOK**FOR LITTLE TOTS
ILLUSTRATED

50¢

**MELODY
STORIES**BY
JULIA
FOX6 LITTLE
PIECES
60¢BY
**ANGELA
DILLER**
FIRST STUDIES
IN HARMONY
BASED ON
FOLK SONGS
\$1.00FOUR BOOKS
EVERY PIANO TEACHER SHOULD OWN**A FEW HIGHLIGHTS ON THE PORTRAIT OF SUCCESS!**

PIANO SOLOS	EASY TEACHING MATERIAL	SECULAR SONGS	SACRED SONGS
Waterways of Venice Moderato-effettuoso. MILDENBERG Grade 3 to 4 .40 Postpaid	Hop O' My Thumb Fox Grade 2 .25 Postpaid	Four-Leaf Clover Brownell But you must have hope. High G, Med. F, Low F# .40 Postpaid	Gloria BUZZI PEGOTA God, who from the heav'n Te - che dal - limen - so High D, Med. C, Low Bb .50 Postpaid
Valse Elise Friml Grade 3 .40 Postpaid	Wavelet Faldt Moderato Grade 2 .25 Postpaid	My Thoughts Are You CADMAN Skies are not al - ways gray G, F, Eb and D# .40 Postpaid	O Little Town of Bethlehem STANLEY O lit - tle town of Beth - le - hem, how still High G; Med. Eb; Low D# .50 Postpaid
Eventide Huartier p espressivo la melodia marcata Grade 2 to 3 .35 Postpaid	Pansy DEYO Allegretto con grazia. Grade 2 .25 Postpaid	Boats of Mine Miller Dark brown is the iv - or, High G, Med. F, Low Eb .40 Postpaid	Enough to Know HOGES I know not how, nor when, nor why, I know not when I shall for - sake High A, Med. G, Low F .40 Postpaid

THE ETUDE*and***THE RADIO**

REALIZING that the Radio serves a most valuable purpose in musical education and that it would be regularly employed for the promotion and assistance of music study in the home in co-operation with the teachers, our readers will be glad to learn that

The Etude will inaugurate an
ETUDE RADIO HOUR

Over the Powerful Modern Broadcasting

STATION WIP

GIMBEL BROTHERS, Philadelphia, Pa.

**On the Second Thursday of Each Month
at 8 P. M., Eastern Standard Time**

IN THESE Etude Radio Hours our readers will receive comments upon the trend of musical development as presented in The Etude. They will hear The Etude music interpreted by experts, including members of The Etude staff, contributing writers and composers. There will be short talks which should be of immense interest to the Music Lover, the Student and particularly to the Music Teacher in fostering the study of music in the modern home.

ETUDE RADIO HOUR
Station WIP
GIMBEL BROTHERS
Philadelphia, Pa.
November 12th, 8 P. M.
Eastern Standard Time

**Listen in for the First Etude Radio Hour
Thursday, November 12th, at Eight P.M.
Eastern Standard Time**

On the
Second Thursday
of Each Month
for
Etude Readers
Everywhere

Professional Directory

EASTERN

ALBERT COMBS DUNNING
CARL. VIOLIN INSTRUCTION
139 West 97th Street New York City
Telephone 1620 RIVARDO

MAESTRO GILBERT RAYMOND LAMB, Director
Broad St. Conservatory of Music
1827-31 S. Broad St. Philadelphia, Pa.

MAESTRO SYSTEM. Improved Music Study for
beginners. Normal Training Classes
Carre Louise Dunning, 8 W. 40th, N.Y.

MAESTRO AUTHORITY ON VOICE EDUCATION
COMPLETE TRAINING FOR OPERA
European Opportunities for Finished Students
Baker Bldg., Phila. - Carnegie Hall, New York

MAESTRO Teacher of Singing. Italian Method (bel-
canto) correctly taught. 1172 So. Broad
Street, Summer Studio, Naples, Plazza
Duomo, 32-33. Maestro G. Fabrizzi is in a
line to make excellent arrangements for the concert and opera
debuts of his pupils in the various musical centers of Italy.

MAESTRO JULES. DISTINGUISHED VIOLINIST
Recitals, Concerts, Orchestral appearances. Particulars
of Jules Falk Concert Direction, 224 Fifth Avenue,
New York, N. Y.

MAESTRO ARTHUR de SINGING,
[from Rudiments to
Professional Excellence]
USCULOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

MAESTRO Piano School
Leachetky Method
Potadam, N. Y.

MAESTRO Mrs. M. B. Piano Instruction
Studio—Sternberg School
30 S. 21st St. Philadelphia

MAESTRO School of Music and Arts
Ralph Leach Sternberg, Director
150 Riverside Drive, cor. 87th St.

MAESTRO F. W. Piano Instruction based on
personal instruction by Reinecke,
Schubert, Chopin & Liszt
N. Y. School of Music and Arts,
Tel. Cal. 10091 River
14 West End Ave., cor. 100th St., New York, N. Y.

MAESTRO CONSERVATORY OF MUSIC
A modern institution with a strong faculty.
840 E. State Street, Trenton, N. J.

MAESTRO CHARLES Correspondence Instruction,
Musical Theory, Harmony, Melody Writing,
Counterpoint and Musical Form.
 tuition for each course in Twenty Dollars, payable one-half in
advance—STATE NORMAL SCHOOL, California, Penna.

MAESTRO MRS. A. M. Piano School and Conservatory
120 West 72nd St., New York

MAESTRO Mrs. A. K. SCHOOL OF MUSIC
510 West End Ave., New York

WESTERN

MAESTRO CONSERVATORY 70 Instructors
Piano, Voice, Organ, Violin, etc.
Kimball Hall Chicago

MAESTRO Musical College, 50th year. Leading
School in America. Piano, Vocal,
Violin, Organ, Theory, P. S. M. 60 E.
Van Buren St., Chicago.

MAESTRO Conservatory of Music
Incorporated 1867. Highland Ave.,
and Oak St. Cincinnati, Ohio

MAESTRO CONSERVATORY OF MUSIC
1000 Stedens, 10 Teachers
1013 Woodward Ave., Detroit, Mich.

MAESTRO ADDA C. Normal Teacher, Teacher's Training
Classes in Dunning System of Improved Music
Study, Leachetky Method. Catalog free.
136 W. Sandusky Ave., Bellefontaine, Ohio.

MAESTRO Conservatory of Music
Galesburg, Illinois
Catalog free. Wm. F. Bentley, Director

MAESTRO THE ANNA, SCHOOL OF
MUSIC. Teachers' Normal,
June 29—August 1st. Special
Material for Children's Classes
823-6 Fine Arts Building, Chicago, Ill.

MAESTRO INSTITUTE OF MUSIC
Robert Wall, Director
1859 Vine St., Denver Colorado

SOUTHERN

MAESTRO CONVERSE COLLEGE School of Music, W
O. Mayfield, Dean
Spartanburg, S. C.

FOUR MELODIOUS PIECES

In Lighter Style

In the First Position

FOR VIOLIN AND PIANO

By FRANZ DRDLA

World famed for his "Souvenir" and "Serenade"

Cat. No.	Title	Price
2730	CAVATINA	.40
2731	DANCE CAPRICE	.55
2732	VALE RUSTIQUE	.55
2733	TARANTELLA	.75

Published by

Theo. Presser Co., Philada., Pa.
1712-1714 Chestnut Street

Sight-reading is extraordinarily important and, as it happens, exceedingly interesting. So every lesson should have sight-reading in some form or other.

Another important thing is that the student should become familiar with all sorts of music, and the teacher at the lesson should from his own large library be constantly introducing fresh materials. Among the things that matter are sonatas, overtures, opera selections, concerti, standard duets, and solos.

The teacher should see that a pupil does not often get the same things for sight-reading. A good plan is to arrange this sight-reading systematically so that a different type of music is used each week.

The following table will give some idea of the possibilities:

First Week—Violin duets with teacher.

Second Week—Violin solos, preferably with piano accompaniment.

Third Week—Reading 1st and 2nd violin parts of orchestral works.

Fourth Week—Reading hymns, ottava, teacher playing bass on 'cello or violin.

Fifth Week—Opera selections.

Sixth Week—Trios or quartets with other pupils and master.

Every violin teacher should, if possible, play the piano, for playing with an accompaniment is always enjoyed by pupils. But a knowledge of the 'cello is even more valuable. A violinist can soon acquire sufficient ability with a 'cello to enable him to play the bass part of hymns and the double-bass or 'cello part of ordinary simple orchestral works. And such an ability will add immeasurably to the interest of the young pupil.

I have mentioned trio playing among pupils. This is an excellent thing. Some teachers never allow one pupil to meet another. This is a mistake. The pupils of one teacher should consider themselves as all members of a happy family, and thus

they will be helped and stimulated by friendly rivalries.

Let us suppose that three forty-five minute lessons follow each other like this: Abe 5 P. M., Bob 5.45, Carlo 6.30.

Bob and Carlo are asked to come a quarter of an hour before their usual time, and the lessons work out like this:

5 o'clock till 5.30...Abe has his lesson.

5.30.....Bob arrives.

5.30 to 6.....Trio, Abe and Bob with violins, teacher with 'cello.

6 to 6.15.....Bob's lesson, alone.

6.15.....Carlo arrives.

6.15 to 6.45.....Trio, Bob, Carlo, and teacher.

6.45 to 7.15.....Carlo's lesson.

During the trios each pupil in turn should be allowed to lead.

The teacher should never consider time ill-spent which brings him into closer intimacy with young pupils. A few minutes' chat on dolls or swimming, or baseball is seldom wasted. Should the teacher possess many books, a friendly link can be made with many pupils by lending them reading matter. What student, for instance, could fail to be thrilled on seeing the frontispiece of a book of Sherlock Holmes stories showing that genius standing in his dressing gown playing his beloved violin—especially if the teacher tells how Holmes declared the *Barcarolle* from the "Tales of Hoffman" to be the most bewitching melody in the world.

But such actual connection with violin matters is not essential when lending books—the point to be aimed at is simply to establish a happy comradeship between master and pupil.

Sometimes the program of a lesson may be reversed.

So, if the teacher be alert and keen, lessons may always be thrillingly happy adventures for the pupil; and it does not need much imagination to see the advantage of that.

Violin Questions Answered

By MR. ROBERT BRAINE

Vibrato Trouble

M. B. F.—I cannot tell exactly where your trouble lies without hearing and watching you play. I have no doubt however, that when doing the vibrato your left arm shakes the violin, causing the bow to jump. The vibrato should be done from the wrist, and not with the whole arm, and the violin should be held still while doing it. 2.—The notes in the passage you send are written as double stops, but only one sound is intended to be produced. The lower note shows what string the harmonic is to be produced on, and the upper note shows the point on the string where the finger is to be placed. For instance, the first note is played by placing the fourth finger very lightly on the open A string, the third note is produced by the third finger on the open A, and the last note in the passage by the third finger on the open D. These are harmonics. 3.—As it is rather difficult to produce harmonics clearly at first, it might be a good idea to have a good violin teacher demonstrate these harmonic tones for you.

Playing Fifths

V. I. I.—The distances from the first to the fourth finger would be the same in playing the octave passages in the first position you describe. There might be a variation in the distances if your strings were not perfectly true in fifths, or if your violin were not in perfect tune; possibly also your fingerboard is in bad condition, which might alter the tones to some extent. I could not advise you without examining your violin and hearing you play. 2.—As to your difficulty in playing fifths, maybe your strings are too far apart, or your strings are not true in fifths (*quintavein*, as the Germans call it). You must place your finger with the tip squarely on both strings, seeing that the two strings are stopped at the same distance from the end of each string.

"Perpetual Motion"

S. G.—Violin pieces of the "Perpetual Motion" type, such as the famous ones by Ries and Paganini, are played with springing bow. They do not give the proper effect at all, when the bow is kept pressed on the string in legato style.

Left-Handed Playing

W. H. C.—Occasionally a violin player who bows normally with the right arm, meets an injury to the fingers of the left hand, which makes it impossible for him to use them in fingering, but which is of such a nature, that

it is possible for him to hold the bow reasonably well with the left hand. If he wishes to continue his violin playing, his only recourse is to commence all over again, using the left as the bow arm. Whether he meets with much success depends largely on his age when the injury was sustained. If when comparatively young, he stands a good chance of getting back a portion of his technique at least. We often hear of people who have had their right hand injured who learn to write and draw with the left hand with considerable facility. 2.—A good left-handed violinist might stand some show of getting into a small theater or dance orchestra, but not into a symphony orchestra, because in a symphony orchestra all the violinists playing the same part must bow alike, and one or more violin players bowing with their left arms would spoil the appearance of the orchestra in bowing. 3.—Probably your vibrato because you do your vibrato with the whole arm instead of entirely from the wrist, and this shakes the violin. 4.—Try using only the wrist in doing the vibrato; and, in the practicing, try holding the violin with the scroll resting on a book case or other article of furniture of suitable height. In this way you may learn to hold violin perfectly still.

Self-Teaching

R. T.—Your idea of spending the money you have saved up for your violin education for a fine violin, and then trying to learn without a teacher is all wrong. It would be wiser not to spend so much on your violin, and leave the major part of your savings to pay for instruction from a really good violin teacher. If you try to learn by yourself, you will inevitably acquire faults in your bowing and other technique, which it will be practically impossible to eradicate, if you ever wish to learn to play the violin really correctly.

Dates on Violins

G. F.—The great violin makers dated their labels according to the year in which their violins were completed. Thus, if your Stainer violin is genuine, one was made in the year 1627 and one in 1660. However, as Stainer was born in 1621, he could not have made the first named, as he would have only been six years of age. He made violins as late as 1677, so that he could have made the second one. There is hardly one chance in a million that your violins are genuine, as imitation Stainers are as the grains of sand on the seashore. Have an expert examine your violins.

A Conn Violin Direct to You

\$125⁰⁰



Owners Have Refused Twice This for their Conns

PRONOUNCED by artists and critical experts the equal of violins costing \$300 and more. Let us explain why we are able to give this value at the price. Conn violins have won praise of famous artists as Heifetz, Thaddeus Rich and many others. Regarded by many as the finest violin of modern craftsmanship. Strad or Guarnerius models. Send for catalog and details, without obligation.

Teacher Agents Wanted. Write for our profitable proposition. Now.

C. G. CONN, Ltd.
1113 Conn Bldg. Elkhart, Ind.

CONN
BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

There are no finer complete
VIOLIN OUTFITS
obtainable anywhere

Every instrument and bow perfectly adjusted. Fully described and illustrated in our catalogue. Lowest prices—highest quality

New Art Catalogue of
RARE OLD VIOLINS
Just off the Press

JOHN FRIEDRICH & BRO.
279 FIFTH AVE., NEW YORK

GENUINE ITALIAN
Red Colored Strings
—FOR—

Violin—Viola—'Cello and Bass
Samples and Prices on Request

MUSICIANS SUPPLY CO.
83 Newbury Street
BOSTON, MASS.

VIRZI VIOLIN
WINS FIRST PRIZE
at International Exposition at Rome, 1925
Violins given FREE on 10 days' trial
The Virzi Tone Producer Improves Your Instrument
Satisfaction guaranteed Italian Luthieria
To convince yourself write for FREE catalogue
E. J. & J. VIRZI, 508 Fifth Avenue, New York City
(Entrance 42nd St.) (Dept. 108-A)

OPERETTAS and CANTATAS

Recent Publications of Exceptional Merit

IT WILL give us pleasure to send any of these recently published Operettas and Cantatas for examination. A wide choice is offered in these new suggestions, but if they do not cover special needs, let us know and we will seek out such works as will be suitable and send them for examination. We have many special things for children.

THEO. PRESSER CO., 1710-1712-1714 Chestnut St., PHILA., PA.

A New, and Exceedingly Good Musical Play

Knight of Dreams

By May Hewes Dodge and John Wilson Dodge

A three act musical comedy that is unusually entertaining. The musical work for the soloists and the chorus is not difficult, yet it is worth while and melodious throughout. The staging and costuming are described and can be easily handled. The story of "Knight of Dreams" includes a double romance and the dream of the young sculptor, which translates all his friends and even a "rube" patron into well-known Shakespearean characters, is highly amusing. Two sopranos, two tenors, one baritone, one bass and two altos are required for the solo parts.

Vocal Score with Full Dialog, \$1.00

Stage Manager's Guide, \$1.00

Orchestral Parts for Rental Only

A Delightful, Amusing Musical Play By Favorite Writers

The Crimson Eyebrows

A Fantastic Romance of Old China in Three Acts

By May Hewes Dodge and John Wilson Dodge

THERE are many excellent things that may be said of this musical comedy, as it is one of the best offerings for an amateur organization. Such productions are most successful when they entertain and amuse while pleasing the ear with melodious settings, and all this is possible in a presentation of "Crimson Eyebrows." The music is really delightful and the dialog and situations amusing. Two sopranos, one contralto, one tenor, three baritones and one bass are required for the solo parts. The size of the chorus may be governed by talent available. The stage manager's guide gives drawings of costumes with making instructions and all other needed hints upon staging, action, etc., are given.

Vocal Score with Full Dialog, \$1.00

Stage Manager's Guide, \$1.00

Orchestral Parts may be Rented

A Musical Comedy in Two Acts

Barbarossa of Barbary

Book and Lyrics by Frances Bennett

Music by David Britton

Price, \$1.00

ALREADY boasts a flattering number of highly successful performances despite its short time in publication. The humor throughout is good and the music lively and so singable that the performers get as much enjoyment out of it as the audience. There are seven individual parts for male characters and two for young women in the cast. The choruses of Pirates, Slave Girls, Spanish Girls and American Jackies can be made as large as conditions will allow.

A Bright, Tuneful and Fascinating Operetta By Paul Bliss

The Ghosts of Hilo

Hawaiian Operetta for Young Ladies

By Paul Bliss

Accompaniment of Piano, Gong and Tom-Tom

THE writer of this very excellent musical play needs no introduction. The charm of his melodies is known to many who have sung or heard other operettas and cantatas from his genius inspired pen. "Ghosts of Hilo" may be given in one or two acts, and it is unusual and picturesque in many respects. The costuming and staging is easy, but can be made very effective. The two-part chorus work is not difficult, but is especially beautiful and in many places is certain to evoke applause. There are four principal characters, three sopranos and one speaking part. Suitable for indoor or outdoor performance.

Vocal Score, including all Dialog, Music and Stage Manager's Guide, \$1.00

Orchestral Parts may be Rented

A Fine, Clever Operetta in Two Acts for Women's Voices

The Castaways

Operetta for Women's Voices—Two Acts

Libretto by A. M. Foster

Music by Fay Foster

A party of American women are shipwrecked and cast on an island in the South Seas. The island is inhabited solely by women. They belong to a tribe which, as a sacrifice, banishes the first-born girl in each family to an island where no man is allowed. A girl of English parentage is found living among them and the plot is good and gives opportunity for amusing situations. The chorus can be almost any number and the main characters require one contralto, two sopranos, one mezzo and two speaking parts, one of these preferably a dancer. Needless to say Fay Foster's music is excellent.

Vocal Score, including dialog, \$1.00

Stage Manager's Guide, \$1.00

Operatic Cantata for Soprano and Three-Part Chorus

The Fairies' Revelry

By Richard Kieserling Price, 60 cents

A BEAUTIFUL little work that may be enhanced with a stage setting, charming fairy costumes and dainty dancing. It also can be used strictly in concert form as a cantata. Girls' seminaries and women's clubs here have a delightful novelty suggestion for contemplated programs. Staged, *Fairies' Revelry* could well fill over a half hour, or be sung in concert form in about twenty minutes.

An American Indian Legend

Set to Music as a Cantata

Cantata for Treble Voices

Mon-Dah'-Min

By Paul Bliss

Price, 60 cents

WOMEN'S clubs and advanced organizations of children and young people will find this an attractive work. The score is with piano accompaniment and is in two and three-part setting with an occasional obbligato. It requires about a half-hour to present this setting of an interesting Ojibwa legend upon the growing of corn.

Dawn of Spring

A Two-Part Cantata

By Richard Kountz

Price, 60 cents

THE composer has done well in handling so delightful a subject as a day in Spring, and the melodies and harmonies make an attractive atmosphere for the nature pictures presented in the text. It is written for two-part singing, yet it can be used effectively in unison, then again there are optional parts that may be used for four-part work in some instances. Fine for use in grade schools or girls' high schools, preparatory schools or colleges. Occupies close to twenty-five minutes.

Christmas Entertainment Suggestions

A Fine Variety of Entertainment Material for the Christmas Festivities of the Young.

THEO. PRESSER CO.

1710-1712-1714
CHESTNUT ST.
Phila.
Pa.

OPERETTAS

The Crosspatch Fairies

By Norwood Dale

Price, 60c

A Christmas play with music for little folks giving a brand-new treatment of the holiday spirit. It may be used in Sunday School or Day School. The Mother Goose and Fairyland characters appear, and Mr. and Mrs. Santa Claus, of course. The story is exceedingly interesting and the music tuneful, sprightly and safely within the range of children's voices.

In Santa Claus Land

By G. M. Rohrer

Price, 50c

A little Christmas play in one act, admirably adapted for use with Sunday School or day classes. An excellent performance may be given with very little preparation. Contains nine musical numbers, all tuneful and catchy. Time of performance, one hour.

Santa Claus' Party

By Louis F. Gottschalk

Price, 10c

Can be produced without scenery and with very simple costumes, although full directions are given for a very elaborate setting. It is very melodious and attractive. Time of performance, 15 to 20 minutes.

CHILDREN'S SONGS

Happy Children

By Wallace Johnson

Catalog No. 19571

Price, 30c

A joyful little number that may be played or sung by a young performer.

Babies' Night

By M. Greenwald

Catalog No. 11796

Price, 30c

This is an easy little piano number with three verses of text that may be sung to the melody. The text is sacred in character.

Little Skeptic

By G. Spaulding

Catalog No. 11949

Price, 30c

This is one of Spaulding's melodious little piano solos with cunning text that may be sung by a little boy.

Santa Claus Is Here

By F. J. Bayerl

Catalog No. 17960

Price, 30c

This is a real Christmas song for a young soloist, but it can be made additionally effective by the use of a triangle or bell ad libitum in accordance with the marking.

RECITATION

(with Piano Accompaniment)

The Night After Christmas

By Frieda Peycke

Price, 50c

Catalog No. 18366

This is a very clever number that an accomplished reader can do much with, or a bright youngster could make a delightful recitation with the assistance of someone at the piano.

VIOLIN AND PIANO

Christmas Bells

By M. Greenwald

Catalog No. 17112 — First Position — Price, 40c

Christmas Night

By J. Piotraportosa

Catalog No. 840 — Third Position — Price, 60c

TOY SYMPHONIES

Toy symphonies are real novelties for the program whether performed by children or grown-ups. They utilize such toy instruments as the cuckoo, rattle, tambourine, castanets, bells, anvil, pop-gun, cricket, slap-stick, sand blocks, etc.

Christmas Toy Symphony

By H. D. Hewitt

Price, Piano Four Hands and All Parts, \$1.50
Piano, Four Hands alone, 80c

Can be given with almost any number of instruments. Easy to rehearse and very brilliant. The performers will enjoy it as much as the audience.

Christmas Bells

By Arthur Seidel

Price, 50c

Does not require many performers, as it is for piano, and three glasses, bells or metal bars and two or three players are sufficient.

Toy Symphony

By J. Haydn

Price, 25c

Arranged for Two-Part Treble Voices and Toy Instruments
A unique combination of vocal parts and the toy symphony instruments.

WHENEVER IN NEED OF ENTERTAINMENT MATERIAL—OPERETTAS, CANTATAS, SONGS, CHORUSES, MUSICAL RECITATIONS, PIANOLOGUES, ACTION SONGS FOR CHILDREN, ETC.—WRITE TO US FOR SUGGESTIONS. WE GLADLY SEND MATERIAL FOR EXAMINATION TO RESPONSIBLE INDIVIDUALS.

THEO. PRESSER CO., Phila., Pa.

Mail Order Supply House for Music Publications

PIANO SOLOS

Cat. No.		Grade	Pr.
19447	Adeste Fideles, March Martin	2	.40
16192	Around the Xmas Tree Crosby	2	.30
17358	Around the Xmas Tree Risher	1½	.25
2728	Arrival of Santa Claus Engelmann	3	.40
8755	Bells of Christmas...Karoly	3	.40
6380	Cathedral Chimes at Xmas Eve	3	.20
11451	Chimes at Christmas Greenwald	3½	.50
11822	Christmas Day...Spaulding	2	.30
17925	Christmas Eve...Blake	2	.30
1678	Christmas Eve...Eyer	2	.25
1680	Christmas Morning...Eyer	2	.30
19090	Christmas Morning at Home Martin	2	.40
6781	Christmas Suite...Armstrong	2½	.80
1681	Coming of Santa Claus Eyer	2	.40
9238	Dreaming of Santa Greenwald	2	.30
9239	Hanging the Stockings Greenwald	2½	.30
9242	Holly and Mistletoe Greenwald	2½	.30
13530	Holy Night, Peaceful Night Greenwald	2	.30
4023	Knight Rupert...Schumann	2	.30
2354	Santa Claus is Coming Hiller	2	.20
1420	Santa Claus March Nuernberg	2	.20
9243	Toys and Candies Greenwald	2	.30
9244	Under the Xmas Tree Greenwald	2	.30
	Under the Xmas Tree Weston		.75
	A suite of eleven little pieces with words.		
7609	Under the Mistletoe Engelmann	2½	.50
13837	Yuletide Bells...Ashford	2½	.50

PIANO—FOUR HANDS

2664	Arrival of Santa Claus Engelmann	3	.50
9377	Christmas Eve...Hiller	2	.20
1791	Christmas Festival Buttschards	3	.65
16076	Two Xmas Melodies Gorland	3	.50
7615	Under the Mistletoe Engelmann	2½	.60

Stage



Orchestra Pit

Grouping a Small Orchestra

(See cut above.)

THE ETUDE some time ago published a diagram showing the proper location of the players of the various instruments in a symphony orchestra of seventy-five players. A correspondent writes to know how best to group the instruments of a small orchestra of a dozen players, when playing in the pit of a theater or hall, for a stage performance.

While different directors sometimes make a few changes, the following is about the usual plan in which the players of such an orchestra are seated.

No. 1, conductor seated on a box high enough to raise him well above the level of the other players, so that the movements of his baton can be seen by all the players; 2 and 3, first violins; 4, second violin; 5, viola; 6, cello; 7, double bass; 8, flute; 9, Clarinet; 10, first cornet; 11, second cornet; 12, trombone; 13, drums.

If a piano is used it can be placed in the middle, or just to the left of the director, back of the first violins.

In examining the above grouping it will be seen that the strings are placed in a body to the left of the director, the two

first violins play from the first stand; the second violin and viola players (to whom the chords forming the accompaniment are usually given in arrangements for small orchestras) play abreast of each other. The basses of the string section, the cello and double bass are placed next to each other.

To the right of the director come the wood wind, brasses and percussion. The flute and clarinet sit side by side, as they have so much work to do together. The first and second cornets also sit side by side, as much "teamwork" is given them to do, such as passages in thirds and sixths, horn passages, and so on. Directly back of the cornets comes the trombone, which furnishes the bass of the wind section in an orchestra of this size. Back of the trombone is the percussion, the drums, cymbals, and kindred instruments.

Some changes from the above order are sometimes made by directors; but the above is a very effective arrangement, and is widely used. If a smaller number of players is used, the same general plan of seating can be used. The players should sit as closely together as is consistent with having plenty of room for the management of the various instruments.



*A daintier
"Lunch"
could not be
imagined,*

Tasty-Cocoa™
- and Delicious
Chocolate Cake
BAKER'S
Cocoa and
Chocolate

Delightful foods and
beverages of high quality,
pure and healthful.



Walter Baker & Co. Limited
Established 1780

MONTREAL, CANADA
Dorchester, Mass.

Booklet of Choice Recipes
sent free.

Unconscious Growth in Pitch Discrimination in Violin Playing

By Marian G. Osgood

A VIOLIN pupil of an excellent teacher for nearly nine years had yet to reach the point where she could play a scale "in tune." She could play no piece or exercise correctly as to pitch, though her sense for time values was good.

Her teacher, after much conscientious striving in the matter of ear training, at length gave up the task and said that to his best knowledge she would never be able to play in tune and therefore would better give up the violin. He based his judgment upon the fact that the girl's ear seemed utterly unable to discriminate between high pitch and low, and this whether the intervals were wide or narrow. Whole-steps, half-steps, thirds, fifths in fact all intervals were to this pupil unintelligible.

She apparently had no preference for one melody or another. In vain did her teacher play various simple melodies, asking the girl to name the one she liked

best. She would say she did not know, and when asked whether a given melody was "Annie Laurie" or "Old Folks at Home," the answer was quite as often wrong as right.

Despite the fact that her teacher gave her up as hopeless, the girl continued (fitfully) her lessons. She had never been a faithful student, practice being flimsy and taken at irregular intervals.

On her ninth year of lessons she took a vacation of several months, never opening her violin case during that time. When finally she resumed lessons, it was found that her musical "ear" had secretly developed. She could now sense fairly well between the half and whole step. She played scales in the first and the third positions, and played them in tune! Her teacher was greatly surprised and delighted. After this the girl made good progress and soon became a fairly good violinist.

Little Hints

It is a very good plan for the violin student to write his name, phone number and street address on each of his books and pieces of music; for, if the music is lost, he stands a good chance of getting it back again. There is only one chance in a thousand that the music would be of any use to the finder, even if he were dishonest enough to keep it; so he usually writes a postal card or 'phones to the party, whose name is written on the music, that he can get his music by calling at the finder's address. A great deal of music is left on cars, in theaters, waiting rooms, and other public places, which is never recovered, because no address is placed upon it; and, as it is often wrapped in expensive music rolls and cases the loss is quite an appreciable one to the student. A good leather music satchel, with several sets of violin studies and pieces, often amount to as much as \$10, which is certainly worth saving.

LOGICAL

PRACTICAL

PROGRESSIVE

MODERN TECHNICAL PIANOFORTE WORKS

By I. PHILIPP

Preparatory
School of Technic
Price, \$1.00

A splendid volume for use in daily practice, containing all technical essentials, which may be taken up during the early grades and continued, in whole or in part, for several years. It may be used to precede the *Complete School of Technic* by the same author, or any other large technical work. It may be used freely in conjunction with any system or method of teaching. All preparatory exercises, scales, arpeggios, etc., are given in full in all keys.

Complete
School of Technic
Price, \$1.50

A compendium of modern technique, exhaustive in all details, including all forms of finger exercises, scales, chords and arpeggios, double notes, octaves, trills, tremolo, glissando and bravura. All the exercises are carried out in full through all keys and are treated in a variety of rhythms. Copious annotations and directions are supplied in order to facilitate the proper study of the exercises. It will prove indispensable through one's entire musical career.

The New Gradus
ad Parnassum
In Eight Books
Price, \$1.00 each

In this unique work each separate department of technique is considered by itself, all the studies bearing upon any particular technical point being classified together and arranged in logical and progressive order. Each classification is published as a separate Part. These parts are as follows: No. 1, Left-hand Technic. No. 2, Right-hand Technic. No. 3, Hands Together. No. 4, Arpeggios. No. 5, Double Notes. No. 6, Octaves and Chords. No. 7, The Trill. No. 8, Various Difficulties.

The task of securing the best possible teaching material is not a difficult one for the teacher utilizing the advantages of the Presser Co. "On Sale" Plan. This plan is a convenience and economy, giving music teachers liberal examination privileges. Thousands of teachers have found the Presser Co. "On Sale" Plan and other features of Presser's Mail Order Service to be of great value to them in securing anything in music publications. (Details of the "On Sale" Plan cheerfully sent on request.)

THEO. PRESSER CO., 1712 Chestnut Street, Philadelphia, Pa.

LITTLE SUITE for Two Violins in the First Position

By Arthur Hartman
Price, 80 cents
Published by

THEO. PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Pa.

Very helpful material for violin pupils, being in the form of teacher and pupil duets. These little pieces illustrate the Open Strings, String Crossings (Wrist) Finger Exercises, the Trill and Tremolo, the Pizzicato, the Chromatic and in the "Teacher's Part"—Double Stopping and the Arpeggio.

SUMMY'S CORNER

Violin and 'Cello numbers of recent issue presenting music of high quality for either concert or instruction

VIOLIN

DEDICATION (Widmung) (Schumann) - - - \$.75

Transcribed by Alfred Wallenstein. A new and highly creditable arrangement of this well-known classic. (The 'cello arrangement is also included in this number, making it available as solo for either instrument.)

BERCEUSE (for Organ) (Clarence Dickinson) - - - \$.60

Transcribed by Godfrey Ludlow. Arranged with taste and skill. In the middle section the extra notes may be omitted if desired.

SONG OF THE VIOLIN - - - \$1.00

SCOTCH LOVE SONG - - - \$.60

by Arthur E. Wright. Two original and melodious numbers for program work. The first named is a simple air but effective in bringing out all the mellow beauty of the strings in the lower register. The melody is repeated at the close on the E string in the upper octave. The second number has the true Scotch lilt and well repays the performer for an expressive interpretation.

'CELLO

Four numbers arranged with expert musicianship by ALFRED WALLENSTEIN

DEDICATION (Widmung) (Schumann) - - - \$.75

Equally as attractive here as in the Violin arrangement.

ABENDLIED (Tivadar Nachez-Op. 18) - - - \$.50

A famous Violin number which responds readily to 'cello arrangement.

AUBADE (Aria from Le Roi D'Ys) (E. Lalo) - - - \$.50

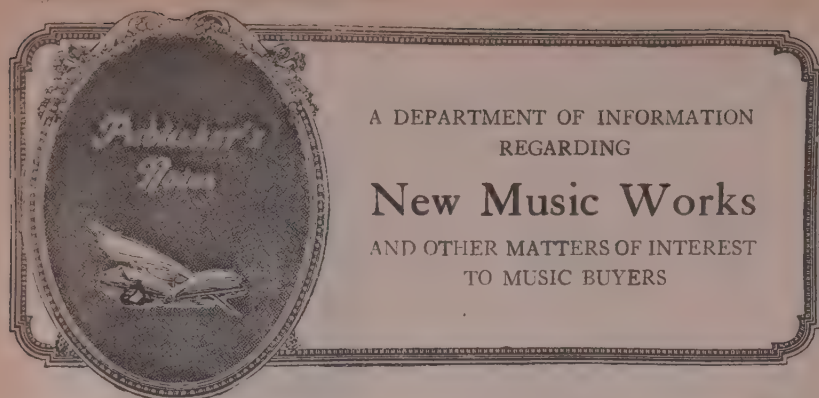
Excellent material, ably arranged and carefully edited.

ARIA (from F# Minor Sonata for Piano) (Schumann) \$.50

The intrinsic artistic merit and melodious character of this movement gives it great desirability for 'cello arrangement. Unquestionably an addition of worth to the soloist's repertoire.

CLAYTON F. SUMMY CO., Publishers

429 South Wabash Avenue - - - Chicago, Illinois



A DEPARTMENT OF INFORMATION
REGARDING
New Music Works
AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

November, 1925

	Special Offer Price
Abraham Lincoln—Cantata—Kountz.....	.35
Album of Octave Playing.....	.30
Album of Song Transcriptions and Variations for the Pianoforte.....	.40
Bach Album for Piano—Heinze.....	.40
Easy Studies in Early Grade—Bilbro.....	.40
Elementary Piano Pedagogy—MacKlin.....	.75
Etudes for the Violin—Op. 32, Book 1—Sitt.....	.30
Fifteen Studies for Violin—Op. 68—Dancs.....	.25
From the Dalles to Minnetonka—Piano—Lieurance.....	.40
Great Men and Famous Musicians on the Art of Music—James Francis Cooke.....	1.00
How to Succeed in Singing—A. Buzzipeccia.....	.60
In the Candy Shop—Operetta—Adair.....	.25
A Little of Everything for Every Day—Piano—Bryant.....	.35
"Middle C" and the Notes Above and Below—Simmons.....	.40
Nearly a Honeymoon—Musical Play—Jessica Moore.....	.30
New Orchestra Book—Parts, each.....	.15
New Orchestra Book—Piano.....	.30
New Overture Album—Piano Solo.....	.40
New Overture Album—Piano Duet.....	.50
Older Beginners' Book—Williams.....	.40
Preparation Trill Studies for the Violin—Beginner—Op. 7, Part 1—Sevcik.....	.50
Rhythmical A.B.C.'s for the Violin—Beginner—Scarmolin.....	.35
Scale Studies for Violin—Hrimly.....	.35
Second Year Study Book—Piano—Sartorio.....	.30
Standard Second Grade Recreations.....	.35
Suite—Two Pianos, Four Hands—Arensky.....	.35
Technic for Beginners—Risher.....	.35
What to Teach at the Very First Lessons—John M. Williams.....	.30

Christmas Music

The popularity of Carol Singing on Christmas eve, is increasing year by year. The custom is an ancient one in England and the singers were the waits or singing watchman. They would go from door to door singing the English Carols, many of which were secular, and they were rewarded by food and drink. The singing of carols today takes on a more reverential spirit and church choirs or young people's societies thus carry the story of the Saviour's birth to the sick and bed-ridden of their neighborhood. In large cities the carols are sung by massed choruses with tremendous success. If you have not yet experienced the inspiration of a carol service, prepare for one this year. All the old favorites like "The Cherry Tree Carol," "Holly and the Ivy," "Shepherds Shake Off Your Drowsy Sleep," "The First Noel," "God Rest You, Merry Gentlemen," and others can be had in pamphlet form as *Standard Christmas Carols, Series No. 1 and No. 2*. We publish also some of the more popular Carols especially arranged for men's voices and also for women's voices. Samples of these Carol booklets will be mailed upon request. Selections from our large Octavo Catalog of special Christmas Anthems are ready for mailing to Organists and Choir Directors, and now is the time to secure copies of Cantatas so that an early choice can be made and adequate time for rehearsing given. We list on another page a splendid group of Choir Cantatas which can be well rendered by the average group of singers. Nothing holds the interest of a choir as the preparation of a special musical service. Try a Cantata this year and note the faithful attendance at rehearsals. For the Sunday School Christmas festivities, we offer a choice group of services with bright, joyous music and good speaking parts for scholars of all ages. Make this Christmas musically, the best your church has ever had and begin by selecting your music early.

A New Christmas Gift Card

We are preparing a very elaborate three-color card to be delivered on Christmas morning where an *ETUDE* Music Magazine subscription is given as a holiday present. Every music lover, student or teacher will be delighted with a year's subscription to the *ETUDE*. You could spend double the amount and not get more pleasure. No need to go shopping, no worry as to what to give, just send a remittance of \$2.00 giving the name of your friend and the subscription will be entered to begin with the December issue and the card mailed in good time for the holiday season, mentioning your name as the giver. Order early and avoid the December rush and possible disappointment in magazines not arriving promptly. A magazine subscription as a gift is a permanent reminder throughout the year of your thoughtfulness.

New Music for Examination Each Month

One of the well-established features of our On Sale plan is the sending of monthly packages of new piano teaching material, new songs or new violin or organ music to an ever-increasing number of interested teachers who signify their interest by merely giving us a postal card notice to the effect that such packages would be welcome. We are now entering new subscribers to these monthly installments of New Music, and as the customers do not assume any obligation to purchase and are permitted to keep the music until the close of the teaching season, the advantages of the plan are quite obvious. The piano packages are made up of teaching pieces in the early or medium grades and are designed to meet the requirements of the average teacher. The small lots of vocal music are mostly for the medium voice and include both sacred and secular songs and duets. The violin as well as the organ music is suitable for teaching or recital purposes. A teacher's request to be supplied with these packages of New Music of the classifications above mentioned will receive immediate attention, and the first package will go forward without delay, others to follow at about monthly intervals during the remainder of the teaching season. The music is charged On Sale at a liberal professional discount.

New Overture Album to be Published for Piano Solo And Piano Duet

Teachers will find this an excellent album for acquainting their proficient students with some of the most enjoyable overtures and every accomplished pianist, whether yet studying, playing professionally or confining keyboard activities to personal amusement, should have this collection in his or her library. This collection has the popular lighter overtures such as: *Light Cavalry*, *Suppe*; *Hungarian Lustspiel*, *Keler-Bela*; *Mignon*, *Thomas*; *Bohemian Girl*, *Balfe* and others. Very careful attention has been given to the editing of all the overtures for both the solo and the four-hand volumes. The contents of each volume will be identical, the four-hand volume giving exactly the same overtures as are in the solo volume. Advance of publication price, postpaid, for the solo volume is 40 cents and the advance price for the four-hand volume is 50 cents. Be sure to specify which is wanted in placing your order.

Abraham Lincoln—Cantata By Richard Kountz

We have in preparation a new secular cantata which we hope to have ready by the first of the new year. The text of this cantata is of allegorical character based upon the life of Abraham Lincoln and the coincident development of our country. It is divided into seven short sections entitled respectively; *The Forest*, *The North*, *The South*, *Conflict*, *Thanksgiving*, *Rest*, *Paeon*. It is for a chorus of mixed voices throughout but there are some unison passages which might be sung as solos. While this cantata is well adapted for general use on any occasion it is especially suited for performance by High School choruses or by public school choruses in general. The music is effective and appropriate, easy to sing but with some very telling passages and appealing melodies. The composer, Richard Kountz, needs no introduction. He has already to his credit some successful cantatas and some very popular songs.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New and Enlarged Edition of the Standard History of Music By James Francis Cooke

The immense and ever increasing demand for the *Standard History of Music* is its best advertisement. It has been the basis for the success of literally thousands and thousands of music clubs and classes in all parts of the country. The reason for this is that it is essentially practical, entertaining, comprehensive, simple and always workable.

The fact that the work is apportioned off at one lesson a week for the school year, that it is self-pronouncing, that it requires no special training upon the part of the teacher, that there are ten test questions after each chapter, that it is adapted for self study, that it is finely illustrated have all contributed to making this the most widely used history of music yet issued.

In the new edition, numerous additions and corrections in the text of the previous book have been made in order to bring the work strictly up-to-date in every way. In addition to this there are two entirely new chapters, with many new portraits in which the works of no less than one hundred and forty modern musicians have been discussed so that their positions in the musical world may be determined. These include such important personalities as Mahler, Schoenberg, Korngold, Ravel, Montezzi, Wolf-Ferrari, Respighi, Casella, Drigo, Scriabine, Moussorgsky, Stravinsky, Rimsky-Korsakoff, Albeniz, Granados, Smetana, Drla, Friml, Dohnanyi, Poldini, Bela Bartok, Holst, Ban-tock, Delius, Cyril Scott, Offenbach, Cadman, Carpenter, Lieurance, Hadley, Burleigh, Dett, Grainger, Damrosch, Stokowski, etc., etc. The work even discusses the evils of Jazz, mentioning at the same time some of the unusual accomplishments that have come through Jazz.

With characteristic compactness and definiteness the author has presented the student with a means of gaining a fine grasp upon modern musical work as well as a complete outline of the music history of the past.

Great Men and Famous Musicians on the Art of Music By James Francis Cooke

This new volume will be the third in the series, the first two of which are, *Great Pianists on Pianoforte Playing* and *Great Singers on the Art of Singing*. In these books the reader gets at first hand the "whys and wherefores," of the things done by the great creative and executive artists of the day. Works of this type are both instructive and stimulating, although the three volumes are entirely independent of one another, taken together they will form a course of reading which should prove invaluable. Aside from their inspiring and educational characteristics, all of these interviews are well worth reading looked upon from the literary standpoint.

The special introductory price in advance of publication is \$1.00 per copy, postpaid.

New Amateur Orchestra Collection

A month ago we felt that the new orchestra collection would be on the market when the November issue of the *ETUDE* appeared; however, as will be noticed by the Advance of Publication Withdrawals of the last two months, a number of our new publications reached the printer's hands and with so many to produce, the printing and binding of the *Orchestra Book* has not been completed at this writing. This gives another month's opportunity to those interested in a collection of this character to take advantage of the low advance of publication offer. There is an excellent variety in this collection, giving school orchestras and other amateur organizations numbers for their repertoire that hitherto have not been available for orchestra. Our previously published books for amateur orchestras have been immensely successful, yet in compiling this new collection we feel that something even better has been produced. If at all interested in an orchestra collection of this character be sure to send your order this month for whatever parts you would like to secure. Single copies only of each part may be had in advance of publication. The instrumental parts in advance of publication are 15 cents each, and the piano accompaniment 30 cents.

From the Dalles To Minnetonka Four Impressions For the Pianoforte By Thurlow Lieurance

In this new volume Mr. Lieurance has given us some effective instrumental transcriptions of some of the Indian themes which previously have been incorporated into a few of his most successful songs. *By the Waters of Minnetonka*, has already appeared as a piano solo, but the new transcription appearing in this volume is intended for concert purposes. There are three other numbers which are entirely new as piano solos, all are very attractive. They should prove most successful as Program Novelties.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

How to Succeed in Singing By A. Buzzipeccia

As we are writing this notice we are waiting for the arrival of Signor Buzzipeccia in America for his winter season, in order that he may put the final O. K. on the revised proofs of his new book, *How to Succeed in Singing*. The book is all set up in page form, ready for printing and binding and will be sent very shortly to those who purchased it at the advantageous advance rate. If you desire to have the last word of one of the foremost teachers of singing of Europe and America and secure it right from the press at a greatly reduced cost, in order that you may become acquainted with it and introduce it to your pupils, please send the advance of publication, special introductory price of 60 cents at once.

A Little of Everything For Every Day Technical Exercises For the Piano By Gilmore Ward Bryant

The author of this work, who is a very successful teacher with many practical and up-to-date ideas, has used these studies in his own classes with excellent results. Instead of the usual separate technical exercises, we have a series of passages, in each case based upon some special technical point, and all linked together so that they may be played like a single piece. They are first of all played in the Key of C, then the same series of passages is carried out in each of seven other keys. This work may be used in daily practice for a long period of time, and it may be reviewed to good advantage season after season.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Older Beginner's Book For the Pianoforte By John M. Williams

In this new work, now nearly ready, Mr. Williams adapts the successful methods of all of his modern and practical teaching ideas to the needs of the adult beginner. While this work is as progressive and as easy to follow as anything that Mr. Williams has done, all strictly juvenile material has been omitted. As soon as the older beginner has reached the point where melody playing may be taken up, the material is of the most acceptable character. Many well-loved and familiar melodies are introduced and the player is induced to feel at home as it were. The explanations are all clear and concise and the technical material is of the best.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Song Transcriptions And Variations For the Pianoforte

The many who like to hear well-known melodies, both sacred and secular, played in attractive guise as piano solos, will be delighted with this volume. An old hymn tune like *Nearer My God to Thee*, takes on an added interest when transcribed so effectively as has been done by Ferdinand Himmelreich, and so does *Abide With Me*, as done by Richard Goederle. The Stephen Foster melodies and other Southern tunes, make excellent piano solos. Who does not like to hear *My Old Kentucky Home*, *Massa's in the Cold*, *Cold Ground*, *Dixie Land*, and the like? This new volume is now nearly ready.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Middle C and the Notes Above and the Notes Below By Lidle Avirit Simmons

In these days the tendency is to make everything as clear and as easy for the beginner as possible. The day has gone by when the beginner was introduced to music, and the pianoforte especially, by main strength. The young beginner who starts out with *Middle C*, will learn notation almost automatically working in either direction one way at a time. He follows up his knowledge by writing out what he has learned and then he plays a little study, tending to display what has been accomplished. Furthermore, he has before him an attractive page, each exercise having a pictorial illustration.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Rhythmical A B C's for The Violin Beginner By A. Louis Scarmolin

Here is a work which we think strikes a rather original note in violin instruction. There are a number of A-B-C books for the piano, but for the very young beginner on the violin there is little. The book consists of a series of little tunes for the piano with accompanying rhythmical figures on the violin, and a pupil with even the slightest musical ear cannot fail to grasp them. It is a book that can be used either for private instruction or for class work and we believe that every progressive teacher who has anything to do with the education of young pupils will welcome the opportunity to become acquainted with this work by ordering a copy at the special advance of publication cash price, 35 cents, postpaid.

Etudes for the Violin By Hans Sitt, Op. 32, Book 1

With the mastery of these twenty etudes the violin student will have made a decided advance in technical proficiency. They are all in the first position and present in a most attractive manner different rhythms, bowings, and other essential elements of violin playing. The new edition of these etudes, soon to be published in the *Presser Collection* will be a superior one in every respect. Copies may now be ordered in advance of publication at the special price, 30 cents a copy, postpaid.

Second Year Study Book For the Pianoforte By A. Sartorio

Here is another useful set of intermediate grade studies. These are particularly tuneful and full of rhythmic force. Technically, they lie so well under the hand that they can be used as early velocity studies by the well-grounded student. Mr. Sartorio's work as a writer of successful study books, requires no introduction. His ideas seem almost inexhaustible.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Standard Second-Grade Recreations for the Pianoforte

Here is a collection of second-grade pieces that will prove well worth having. It is one of our series of volumes printed from the special large plates. In these volumes one finds a larger number of pieces under the same cover than can be had in any other way. These pieces are, without exception, most tuneful and attractive. They are chiefly by contemporary writers and they are full of vigor and freshness of inspiration.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Easy Studies in Early Grades For the Pianoforte By Mathilde Bilbro

Many elementary teachers feel that they could not get along without the educational works of Mathilde Bilbro. In this new book there are fifty short studies arranged in progressive order. They are so practical and interesting in character that the pupil is led along by gentle stages and makes real progress almost without knowing it. We regard this as one of the best books of easy studies that we have seen.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

In the Candy Shop Operetta For Young People By Mildred Adair

Operettas and musical plays for amateur use must be adapted for various ages. Here we have an entertaining number which is very easy to produce and in which most of the participants may be very young. At the same time, this little musical play is not childish, but it is of such a character that it may be enjoyed by all. Its presentation offers no difficulties whatever. It may be done with little or no scenery and the costumes and properties are all readily available. It may be learned in a few rehearsals.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Nearly a Honeymoon Musical Play By Jessica Moore

This new play introduces the usual characters which have made rural comedy so popular and entertaining. The music is of a light and exceedingly melodious character set to rhythms with a zest and go. High school, college and amateur organizations will find in this a very attractive offering for any season of the year. Special price in advance of publication 30 cents, postpaid.

Album of Octave Playing

Our series of volumes made up of study pieces devoted to special technical purposes has proven very successful: *Scales*, *Trills*, and *Arpeggios* have all been found very useful and beneficial. These volumes are all of intermediate grade. Any student who has received a start in third-grade work can take up each of these volumes and use it to good advantage while still doing the regular work. Our new volume devoted to *Octaves*, will be found especially valuable. Too much attention cannot be given octave playing, especially

in the earlier grades. This volume is now well along in course of preparation. It will contain much attractive material not hitherto available.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What to Teach at the Very First Lessons By John M. Williams

Mr. Williams' very practical and very sensible and very readable book will serve as a guide to thousands of young teachers who are at a loss to know just where to begin and how to begin. This material is virtually identical with that which Mr. Williams has been using in his own lectures and which has been gladly purchased by a number of teachers at a considerable cost. Mr. Williams has expanded his personal work and is therefore able to place this upon the market at a very slight expense. We know you will be pleased with the book when you get it. It is now rapidly nearing the date of publication. The advance of publication price is 30 cents, postpaid.

Elementary Piano Pedagogy By Charles B. Macklin

The Theodore Presser Co. is fortunate this year in presenting to the public two works upon the first steps in piano teaching, one by Mr. Williams and the other by Mr. Charles B. Macklin. Fortunately, both of these books cover different phases of elementary teaching work from different angles. They are both extremely valuable and both of them should be in the hands of the beginning teacher. Mr. Macklin's work is more extensive than that of Mr. Williams, but at the same time it is very different in treatment. The combination of the two books will provide the young teacher with a very broad aspect of the important subject she is preparing to teach. The advance of publication price is 75 cents per copy, postpaid.

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Rishner

This new volume may be looked upon as the first book of technic. It may be taken up to good advantage before the First Instruction Book has been completed and then carried along for daily practice over a considerable period, right up to the time when the *Kleine Pischna* may be taken up or the first part of *Hanon*. Books like this are not to be studied and then cast aside, but they are to be reviewed continually.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Preparation Trill Studies For the Violin By O. Sevcik, Op. 7, Part 1

The new edition of these important studies now in preparation is to be made as accurate as possible. With that in mind we have engaged Mr. Otto Meyer, the former assistant teacher to Sevcik to do the editing. Mr. Meyer was long associated with Sevcik and is now the latter's personal representative in this country. Thus, he is fitted, through actual contact with the great teacher, to do such work. The trill is a very important factor in violin technic and its mastery requires patient and consistent practice. These studies fill this need as no other studies can. The wide-awake teacher will be wise to order a copy at the special introductory price in advance of publication, 50 cents a copy, postpaid.

(Continued on page 828)

World of Music

(Continued from page 757)

The Operatic Spotlight is at least temporarily on Los Angeles. Its fifth company of a local nature has lately been announced as ready for making a noise in the world of musical productions for the stage.

Vienna's Historic Opera Theaters are to pass into private management, according to late reports. After the coming season private directors are to be allowed to bid for the rental of the State Opera and Theater. Deficits under recent management of the government have become prohibitive.

The International Music Festival, which had been expected to be held next June in Cincinnati, is now announced to occur in Zurich instead.

Bulletin of The Presser Home for Retired Music Teachers

The Presser Home is located in Germantown, which, although it is a city of some 100,000 inhabitants with big stores, churches, fine libraries and moving picture theaters, is really a section of the great city of Philadelphia. The residents of the home have virtually all of the privileges of a good hotel. There are no restrictions upon their coming and going except those designated for their own protection. Every effort is made to have the residence in the home as delightful as possible. Frequent concerts and entertainments are given, at which many distinguished artists have appeared.

The long silence of the summer holidays was broken recently by a very unusual entertainment. The residents of the Presser Home for Retired Music Teachers have been many times most delightfully refreshed by renowned musicians; and the concert by Mr. Ferdinand Himmelreich on Thursday evening, September 17, was one long to be remembered. In his compositions, transpositions, and impromptus, Mr. Himmelreich is out of the ordinary and very impressive in his instantaneous rendering of original or suggested combinations into charming melodies. His audience was most delighted with his impromptu in presentation of a Bach fugue, with the theme of "Old Folks at Home."

On Sunday, September 20, Mr. Ben Stad with his viol d'amour, and Mr. Albert Sonnen, "master harmonica player of the United States," presented another rare entertainment in which they were assisted by Miss Cash, soprano, accompanied on the piano by Miss Johnson. Mr. Stad's playing created a sensation by its great beauty. This program was given under the auspices of the Philadelphia Music League.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED Rate 10c per word

FOR SALE—Hand-made German violin, with leather case and good bow. Excellent toned for solo or concert work. Free trial. Easy payments. Miss Bertie Mardiss, Shawnee, Kansas.

FOR SALE—Decker Bros. upright grand piano; good condition; ebony case; terms reasonable. Especially good for studio. Address, Rite, care of THE ETUDE.

STUDIO FOR RENT—Part time for music teacher. Also available for Recitals, Concerts and Rehearsals. Miss Jerrie Meyer, 1715 Chestnut St., Room 405, Phila., Pa. Tel. Rittenhouse 3988.

ANNOUNCEMENTS Rate 20c per word

CORRESPONDENCE HARMONY AND COMPOSITION—Simple, practical, thorough, under personal instruction of Dr. Wooler; no substitute teachers. Small monthly payments. Musical manuscripts corrected. Music composed, send poem, price reasonable. Write for prospectus. Alfred Wooler, Mus. Doc., 171 Cleveland Avenue, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts revised. Band and Orchestra arranging. Complete and guaranteed instruction in Harmony by mail. J. Rode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

R. M. STULTS, COMPOSER AND ARRANGER, Ridley Park, Pa. Manuscripts arranged for publication. Melodies harmonized. Manuscripts revised. Correspondence solicited.

MOVING PICTURE PLAYING—"The Art of Pipe Organ Playing to Motion Pictures," a complete guide and reference work. M. M. Mills, 5 Oakema Apts., Lincoln, Nebr.

POEMS SET TO MUSIC—Manuscripts corrected—made ready for sale. Henry Graves, 827 Oxford Ave., N. D. G., Montreal, Canada.

PREMIUM WORKERS

The catalog is now ready showing many new and attractive premiums of standard merchandise given in exchange for new Etude Music Magazine subscriptions. Drop us a postcard and we will gladly send you a copy.

Suite, Op. 15 Two Pianos, Four Hands By A. Arensky

The genius of the great Russian master, *Arensky*, has been compared to that of *Chopin*. His mastery of the resources of the pianoforte is unbounded. His works for two-pianos have been particularly successful. The *Suite, Op. 15*, in particular, should be played by all who are interested in works for two-pianos. It is wonderful what can be done by a master in compositions of this type. Our new edition of this work has been prepared with the utmost care. All fingering, phrasing and dynamic markings have been diligently revised.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Scale Studies for Violin By J. Hrimaly

It is absolutely necessary for every violinist to have a thorough knowledge of the scales. And in looking for a book of such studies, a pupil can do no better than to decide on this excellent book by J. Hrimaly, which we are adding to the well-known *Presser Collection*. These studies begin in the very easiest form, in the first position and gradually take the student over the entire range of the fingerboard, through all the scales and arpeggios. Teachers who wish to become acquainted with the excellent new edition of this work that we are preparing may do so, and by ordering now secure their copy at the special introductory price in advance of publication, 35 cents a copy, postpaid.

Bach Album By Sara Heinze

One cannot do without Bach. It is only through a study of *polyphony* that the student gains any real idea as to the structure of music. Polyphonic music trains at one and the same time the eye, the brain and the fingers and develops a sense of musical hearing. While nothing can replace the *Inventions, Preludes and Fugues* of Bach, the way to these must be paved by the use of selections from the lighter works. These are to be found in the *Bach Album* as selected by Sara Heinze. Our new edition of this Standard work will be superior in all respects.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Fifteen Studies for the Violin (Second Violin in Score) By Chas. Dancla, Op. 68

Many violin teachers believe in the efficacy of playing along with the student during the lesson, particularly with students in the earlier years of instruction. These studies furnish most excellent material for this purpose and they are so interesting musically that they may be used as violin duets for students' recitals. The brand new edition in the *Presser Collection of Standard Studies* is being edited by Mr. Eugene Theill and a high class production is sure to result. Teachers are advised to order now while the work may be obtained at the special advance of publication price, 25 cents, postpaid.

Advance of Publication Offers Withdrawn

There are four new book publications that come under the November first release, and below are short descriptive paragraphs of these works. With their release the low advance of publication prices that were made for introductory purposes are withdrawn. Examination privileges will be extended to any responsible individual interested in inspecting any of these new publications.

Belshazzar, Sacred Cantata. By R. M. Stults. In sacred history there are few more dramatic episodes than the extravagant feast of Belshazzar which was disturbed by the King's observance of the handwriting on the wall and the subsequent participation of Daniel in the translating of this writing. This forms the story that has been given an unusual, effective musical setting by R. M. Stults in this

cantata. It is just about the right length for a special musical service and we recommend it to the attention of all choir-masters, especially those having volunteer choirs. The price is 60 cents.

Hearts and Blossoms, Operetta in Two Acts. By R. M. Stults. The lyrics of this operetta are by Lida Larrimore Turner and Stults has well enhanced the clever work of Miss Turner in providing melodious numbers for the solo and chorus work. The price of this operetta is \$1.00.

Little Life Stories of the Great Masters. By Mary M. Schmitz. There is always a fascination getting the correct, authoritative answers to questions and this little book presents chapters in catechism form upon lives of practically all the great composers. The price of this is 60 cents.

Miniature Suite for the Organ. By James H. Rogers. Organists will find this a very delightful suite, the numbers being suitable for church work and at the same time material is furnished that could well be adapted to some requirements of the Theatre Organist. Teachers will find it a very desirable suite to give students who have reached the stage where they can handle pieces upon the organ. Price, 70 cents.

Magazine Catalog

The winter season magazine catalog showing ETUDE MUSIC MAGAZINE combined with other high-class publications is ready for distribution. Send us a card and we will be glad to send you a copy showing how you can save money by ordering two or more magazines. Many music teachers add largely to their income by securing ETUDE subscriptions. We pay a substantial commission to responsible people who will take up this easy and profitable work earnestly. A letter to us telling us that you are interested will bring full information.

Look Out For Swindlers

Pay no money to strangers soliciting ETUDE MUSIC MAGAZINE subscriptions unless you are convinced of their honesty. Every-day letters are received from persons all over the country who have been duped by paying good money to crooks. If you think the canvasser is sincere, but have a doubt in your mind as to the advisability of paying him money, take his name and address, send the full subscription price to us and we will give him credit for the order.

MUSICAL MERCHANDISE AND STRINGS

PROMPT MAIL ORDER SERVICE
TO ALL PARTS OF THE COUNTRY

VIOLIN strings, Violin bows, cases, chin rests, rosin, pegs, mutes, bridges, Violin fingerboard charts, pitch pipes, tuning forks, Mandolin picks, Guitar picks, Ukulele picks, Saxophone reeds, Clarinet reeds, batons, kindersymphony instruments and many other items of musical merchandise are carried in stock, making it possible to give immediate delivery on orders.

Members of Leading Orchestras and Many Violin Teachers use

ETUDE BRAND VIOLIN STRINGS

Three Length E Strings... 15c net
Two Length A Strings... 15c net
Two Length D Strings... 15c net
G Strings, each 15c net
50 Strings (1 bundle), E,
A or D 4.00 net

In Hot or Damp Climates Use Presser's "Bandero" Waterproof Violin Strings.

THEO. PRESSER CO.
1712-1714 CHESTNUT STREET
Philadelphia, Pa.

Etude Premiums as Christmas Gifts

Here's an opportunity for every one to give delightful gifts without one penny cash outlay. Your entire Christmas shopping can be done from our premium catalog as many attractive articles may be secured in exchange for ETUDE MUSIC MAGAZINE subscriptions. The following is a selection made at random from the catalog which will give an idea of what can be obtained by a few minutes' canvass among your music loving friends.

Effanbee Doll.—The doll your child would choose. *Alice Lee* is so lifelike she teaches gentle care and kindness. She is like a real baby, because she won't wear out. You can wash her face, dress and undress her, drop her on the floor. She is 23 inches tall and would delight any little girl. Only two new subscriptions.

Football.—The regular intercollegiate type, well-sewed pigskin. A football every boy would want to own. Only two new subscriptions.

Electric Toaster.—What is more appetizing than crisp, brown toast at the breakfast table? A thoroughly dependable toaster may be obtained for only two new subscriptions.

Electric Flashlight.—The light everyone needs, always intends to buy, but seldom gets. You will wonder how you did with-

out it. A splendid Christmas gift. Only three new subscriptions.

Cameras.—No. 2 Cartridge, Hawkeye. Size of picture 2 1/4 x 3 1/4, roll film, metal construction throughout, fittings in nickel and black enamel. Only four new subscriptions.

No. 2A Cartridge, Hawkeye. Size of picture 2 1/2 x 4 1/4, 12 roll film, Eastman shutter, metal construction throughout, with outside heavily embossed to represent leather, fittings in nickel and black enamel. Only five new subscriptions.

Campers' Outfit.—Every motorist needs one for picnic luncheons; 6 teaspoons, 6 tablespoons, 6 forks, 6 knives, one sugar spoon, butter knife, all finely nicked on steel. Will not tarnish nor discolor. Only three new subscriptions.

Bed Lamp with Old Rose Silk Shade.—Decidedly practical, will attach anywhere. Only two new subscriptions.

Every Woman's Needlebook.—Contains everything necessary for the seamstress or housewife, nothing is overlooked. Almost one hundred different kinds of needles and bodkins, attractively cased. Only one new subscription.

The above are merely suggestions, many other high-class premiums are shown in the catalog.

ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN By H. J. STEWART

Masterly arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists.

Price, \$2.00 THEO. PRESSER CO., 1712 Chestnut St., PHILADELPHIA, PA.

THE VERY BEST CHRISTMAS GIFT FOR ANY MUSIC LOVER!

A Year's Subscription to the "Etude"
Only \$2.00

FOR 12 SPLENDID NUMBERS



Each Issue is a Monthly
Reminder of Your
Good Wishes and Your
Thoughtfulness

A fine three-color gift card bearing your name will be sent to arrive on Christmas morning. Subscription to begin with any issue requested.

YOU CANNOT GIVE MORE
VALUE FOR SO LITTLE
MONEY

Do not hold orders until the holiday rush! Save time, disappointment, delay, by sending your order now.

A stamp, an envelope, a sheet of paper, a dash of the pen, with your check for as many subscriptions as you wish to give and PRESTO! your holiday shopping is finished—no fuss, no worry. We do the rest.

Etude Music Magazine
Theo. Presser Co., Publishers 1712-14 CHESTNUT STREET
PHILADELPHIA, PA.

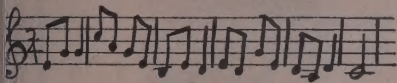
PRICE, \$2.00 YEARLY Add Canadian Postage 25c—Foreign Postage 72c



The Spelling Game

By Aletha M. Bonner

WHAT article of food is oval in shape?
Where are wild animals kept, so they can-
not escape?
On what do we sleep, when darkness ap-
pears?
Of what part of a knife do we have gravest
fears?
Who is the man that calls you his pet?
And name the third letter of the alphabet.
Just answer these questions—you can finish
them soon,
And spelling them out will give you this
tune:



The Little Lame Prince in Musicland

By A. H. McEneny

ARE any of you little musicians too big
or fairy stories? I hope not, for I in-
tend to tell you one. It is the old, old
story of the little lame prince who was
unable to go outside of the dreary stone
walls of his castle until his fairy god-
mother took pity on his plight and present-
ed him with a magical traveling cloak.
This wonderful cloak had the power to
carry the little prince anywhere he wanted
to go and enabled him to see beauty every-
where that he had never dreamed of.

Now, why am I telling you this? Be-
cause each of you young musicians are like
the little lame prince—you do not see the
beauties in the world of music—only the
reary barriers of scales and exercises.
But just think, your own fairy godmother
gave you a magical traveling cloak when
you were born; that magic cloak that can
carry you to new realms of music.

Can you guess what this magical travel-
ing cloak is? Three guesses, little musician
—2—3! Your own imagination!

Now that you know you have the magic
gift I will show you how to use it. Just
make up a little story about the piece you
are learning—make it a pretty story or a
sad story according to the name of the
piece. If it is called "Dance of the Fairy
Queens," for instance, just think of Queen
Titania and Queen Mab dressed in tiny,
gauzy frocks with spangles and shiny
jewels in their golden hair, dancing in
their graceful, elfin way.

You can make up a lovely story, I know.
If you start now, perhaps you could have
a pretty story about your own piece ready
to tell your teacher at your next lesson.

Remember, the magic charm will not
work unless you play the music with as
much feeling and expressions as you would
tell the story.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Elsa's Dream

By Edna M. Schoerer

ELSA sat out under the trees gazing up
at the clouds, and suddenly they changed
into a beautiful castle and a tiny voice
said to her, "I am the Spirit of Music. I
was sent by the King to take you to visit
the castle of Music," and before she knew
it, Elsa stood before the castle.

She started to climb the long flight of
steps, when four fairies took her by the
hand and led her up. "Elsa," said the
Spirit of Music, "these twenty-four steps
are the scales, and our four friends here
are Joy of Music, Practice, Perseverance,
Patience. Without their aid you could not
climb the steps."

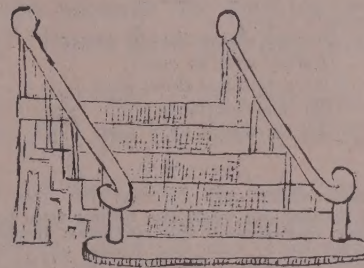
Then the Spirit of Music led her to an-
other flight of steps, too numerous to
count; and two more fairies joined them
and led the way. "These steps," he said,
"are Technique, and our two new friends are
Concentration and Self-Criticism. With-
out their aid you could not climb these
steps."

"And are we in the castle yet?" asked
Elsa.

"Yes; and before us is King Music and
Queen Harmony. Out there, in the garden
are Prince Melody and Princess Har-
mony. And after you have studied here
for a while with our friends and the fairy

Appreciation, who will be glad to help you,
too, we will take you to the roof-garden,
Success, where our few chosen students
are."

Elsa was delighted. She went in to
Music's studio where she spent many happy
hours learning and studying, and there she
found another new friend, the fairy Self-
Confidence, who led the way to the roof-
garden of Success.



So the ten friends went up, and Elsa
found many new and interesting lessons
to learn there; for, as the Spirit of Music
said, "Success is not the end, it is merely
the beginning." And her friends stayed
there with her and helped her to learn the
lessons.

The Queen of Music and Her Court

By Olga C. Moore

THE Queen of Music sits proudly on
her throne. She is happy; for has she not
her loyal subjects around her?

There are *Touch, Technique, Tone-Quality*;
Accent and Rhythm; Sight-Reading and
Listening. All are important and so very
necessary.

Were it not for these faithful servants
of music, there would be no *Expression*,
and music without *Expression* would be
meaningless.

The Queen of Music wishes every child
in the human world, to love and under-
stand music, so she explains how her
friends may also become your friends. "If
you are a little pianist you must remem-
ber *how* to strike the keys of your piano.
For the difference in your *Touch*, makes
a difference in the *Quality* of the *Tone*.
The right *Touch* is made by lifting your
finger from the joint at the hand and
dropping it firmly on the key. You must
strike the key with the cushion, at the tip
of the finger. When you hold your hand
in the rounded position, your fingers are
always ready to strike, and the tone should
sound full, round and lovely. Whereas,
should you be careless and jab the key
with a flat finger, you hear a hard tone
and your thumpy touch is not a musi-
cian's *Touch*, but a blacksmith's touch.

"Should you be either a violinist or a
pianist, your *Technic* is your skill in play-
ing. You handle your bow or your fingers
so well that there are no shrieky, squeaky,
thumpy tones, and you play all little runs
very evenly. Your *Accent* is placed on the
proper count in every measure. Some
measures even have two accents and you
know just which accent is loudest. You
count aloud and make your music keep the
exact swing, which is called *Rhythm*. It
is in the *Rhythm* that accent is so very
necessary, to bring about a good rhythm,
no matter which kind of counting you
may have, in your piece or study.

"Of course *Reading* is my right hand
servant. If you can not *Read* your notes
and signs well, you certainly will not play
well; for you must read to be able to
understand what the composer wishes you
to play."

The Queen of Music loves *Expression*
in music and cautions every little player
and singer to *Listen* oh, so carefully, to
every little bit of *Shading*, making it still
more lovely. She is sure that all little
children who are studying music, want to
play really and truly good music in the
right way; and it will make her very
happy to have them call on her servants
to help them.



Evolution of a Violinist

El Man
Zimbalist
Kubelik
Schradieck
Paganini
Joachim
Weinawski
Heifetz
Kreisler
Wilhelmj

DEAR JUNIOR ETUDE:
I love reading your lovely magazine, THE
ETUDE. I learn the piano and I love play-
ing the lovely pieces out of it. I will be
going in for an elementary examination in
November. As I have no friends in America
I would love some one to write to me and
tell me a little about their town.
BETTY RUDD (Age 11),
Dillon St.,
Blenheim,
Marlborough, New Zealand.

Sticky Little Fingers

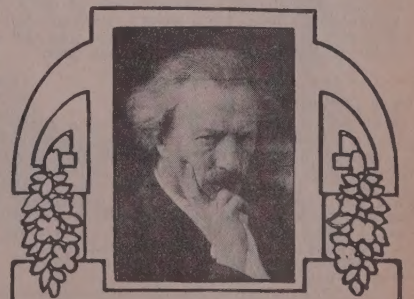
By Charles Knetzger

Sticky little fingers
Dancing on the keys,
Leave their tracks behind them
On the ivories.

Do not touch the caramel
Till the lesson's o'er;
Never loiter on the way
At the candy store.

Teacher doesn't like it,
And she cannot see
Why a darling little girl
Should so thoughtless be.

Snow-white little fingers
May play upon the keys;
But sticky fingers never—
Remember, won't you, please?



Ignace Jan Paderewski

Born, Kurilonka, Poland, November 6, 1860.

Most popular pianist of our time; particularly
noted for the beautiful poetry of his playing. As
a composer, is best known by his *Minuet a*
l'Antique. Was for some time the Musician-Presi-
dent of Poland.

Property of

Etude Portrait Series

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month: "Modern Music." Must contain not over 150 words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before November 20. Names of prize winners and their contributions will be published in the February issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters. Competitors who do not comply with all of the above conditions will not be considered. When schools or clubs are competing, please have a preliminary contest first and send only the five best to the JUNIOR ETUDE contest.

The June contest winners were Evelyn Perkins, Mary Beth Garrison, and Vivian van Hellen, for essays; and Vadie Gardner, Dorothy Brandon, and Josephine Hamilton, for puzzles. Complete results will appear in the December ETUDE.

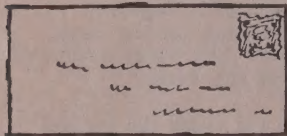
For the Puzzle Contest this month, the prizes will be given for the best three original puzzles sent in by readers.

About the Question Box

THE JUNIOR ETUDE is always glad to have you send in your questions, no matter what they are, and they will always be answered. But sometimes it takes several months before there is an opportunity for them to appear on the JUNIOR page.

If at any time you want a special private answer sent to you, without waiting for your question to appear in print, the JUNIOR ETUDE will be glad to send you your answer by mail, provided you enclose a self-addressed, stamped envelope.

Letter Box



DEAR JUNIOR ETUDE:

I have read your magazine for over a year. I am a senior in high school and play a few instruments. I saw Phyllis Fulk's letter as to the number of instruments she can play; and while I don't like to brag, I had to take up the challenge, so to speak. I can play the piano, ukelele, violin, saxophone, cornet, alto horn, baritone horn, bass horn, slide trombone, valve trombone, and drums and traps. I play in two different bands, and also lead the high school orchestra, while his composed of the best players in school.

From your friend,
HOWARD QUINCE (Age 15),
New Hampshire.
Idaho.

N. B.—This is certainly a record. Can any other JUNIOR reader claim such an accomplishment? Of course, we have not heard Howard play his dozen or so instruments, but, since he plays in school bands he must play pretty well, at least on some of them. Can any one beat his record? Perhaps he will write again and tell us which was the easiest to learn and which he likes best.

DEAR JUNIOR ETUDE:

One night I went to a concert by a great pianist. How wonderful that artist played! I realized how terribly I played and how expressionless my playing was. So when I got home I tried over one of my pieces and paid particular attention to the expression, accents, phrasing, and so on. I soon realized that I improved my playing very much and at my next lesson my teacher, too, noticed an improvement. How glad I am that I went to hear that great artist.

From your friend,
HELEN LUTHY (Age 12),
Maryland.

DEAR JUNIOR ETUDE:

My friend and I take THE ETUDE together and find its articles very helpful. I take lessons on the piano. I went with a group to play at the Music Convention in St. Joseph, and to Omaha, and then to Cincinnati, this spring. It was lots of fun to play at these conventions.

From your friend,
BERNICE SCHELLENBERG (Age 12),
Nebraska.

DEAR JUNIOR ETUDE:

I have a plan which will make music more joyfully studied. It is this: Procure two note books which are to be used for scraps concerning music and musicians. In one of them the portraits of great musicians are pasted, together with as many facts about them as can be found. In the other book paste articles about instruments, tunes of olden days and all sorts of interesting things. I have two such books. I have each composer "occupy" as one might say, a certain amount of space. I procured my portraits from the JUNIOR ETUDE portrait series.

I take piano lessons and go to high school. I expect to go to college, then to a conservatory, and then I'll teach music!

From your friend,
SADIE BEATRICE CLARK (Age 14),
New York.

DEAR JUNIOR ETUDE:

Although you do not know me, as I am only one small person out of many who know and love you, I know you well. My sister took THE ETUDE when I was very small and I was able to play only the very simplest pieces. When she left I used to play the old ETUDES until I started to take the magazine myself. Now I read it from beginning to end and thoroughly enjoy every bit of it. I have taken lessons since I was five years old, and although I am only fifteen I have two pupils. It is my hope to have one of my pupils enter your lists as a competitor in the JUNIOR essays and puzzles, as I am just a little too old to be able to do so myself.

Hoping all your subscribers enjoy THE ETUDE as much as I do, and wishing you the greatest prosperity for the years to come, I am

Your enthusiastic friend,
KATHERINE H. GOKIN (Age 15),
N. H.

*They say that in the olden days
Pianos were so queer;
Where we have white keys
They had black.
I'd get mixed up, I fear.*

DEAR JUNIOR ETUDE:

I thought you would like to hear from me. About four months ago my music teacher advised me to take THE ETUDE, and with mother's consent I did, and I now think it is a pity that there are yet many music students who know nothing about the wonderful and marvelous ETUDE. I hope many boys and girls shall make known to all their friends the existence of THE ETUDE.

We have organized a music club, which is made up of many boys and girls who are in earnest to make a headway in their music. It consists of president and vice-president and all the officers necessary in such a club. The members consist of violin, piano, and voice.

I wish I were a few months younger so that I might enter the JUNIOR contests in THE ETUDE but I am not—it really is a shame.

I sincerely hope I may see this in print in the next issue.

From your friend,
MARGARET WYNN (Age 15),
Ill.

DEAR JUNIOR ETUDE,

I have been taking THE ETUDE for a while and am very much pleased with it. I started to study music last year and am getting along very well. I have a C Melody Saxophone. I live on a farm and do not get very much time to practice until winter comes, but then I am not so busy. I would be very glad to hear from any JUNIOR readers my age who are interested in music.

From your friend,
MELVIN JORGENSEN (Age 17),
Shackleton, Sask., Canada.

DEAR JUNIOR ETUDE:

Although we take several magazines, I like THE ETUDE the best. When it comes I sit down and read the JUNIOR ETUDE, and then pick out the music pieces and work out the puzzles.

I am only in the third grade of music, but about a year ago I cut my arm and it affected my right hand. My little finger and one side of the next finger were left numb. The doctors said the nerve was cut, and I will have to have the cut opened again and the nerve spliced together before my fingers will get better.

From your friend,
GENE WEIMR (Age 13),
Oregon.

*I practice a little bit every day
And do it as well as I can;
And when I'm grown up
I'll love music so much
I'll be a regular "Fan."*

An Interesting and Comprehensive List of NEW SHEET MUSIC PUBLICATIONS

Compiled as a Convenient Reference for
TEACHERS, PUPILS, MUSIC LOVERS AND PERFORMERS,
CHOIR AND CHORUS DIRECTORS

Any of these numbers may be had for examination. In ordering from this list it is only necessary to mention Presser Edition and give catalog number.

PIANO SOLOS

Cat. No.		Gr.	Pr.
22914	BERWALD, W. Pirate's Tale, A.	2 1/2	.30
22948	CATOR, THOMAS VINCENT Beetle Procession, The	2 1/2	.25
22949	Drowsy Rabbit.	2 1/2	.25
22954	COOKE, JAMES FRANCIS Ribbon Dance.	3 1/2	.35
22967	DUTTON, THEODORA Southland Lullaby, A.	4	.30
22913	ELLIOTT, PERCY Chanson d'Amour.	4	.30
22897	JOHNSON, WALLACE A. Call to Assembly, March Patrol.	3	.40
22927	Frogs' Carnival, The	3	.30
22888	Rolling the Hoop.	2 1/2	.30
22889	Run Sheep, Run.	2 1/2	.30
22931	GLITTERING RAINDROPS. Caprice.	4	.45
22912	LIEURANCE, THURLOW By the Waters of Minnetonka.	5	.50
22923	LUMLEY-HOLMES, A. E. March of the Nobles.	3	.30
22922	Stately Measure, A.	3	.30
22966	MOTER, CARL Bohemian Dance.	4	.30
22907	PITCHER, RICHARD J. Falling Snow.	3	.30
22908	Fountain, The.	3 1/2	.35
22906	Village Church, The.	2 1/2	.25
22951	ROBERTS, J. E. Argonaut March.	3	.25
22950	Smiles and Tears.	3	.25
22971	ROLFE, WALTER Bright as a Button.	1 1/2	.25
22989	Honeymoon Dance.	3 1/2	.35
22995	Moon Rocket, The.	3 1/2	.55

PIANO DUETS

Cat. No.		Gr.	Pr.
22925	BOCCHERINI, I. Menuet Celebre	3	.35
22953	TSCHAIKOWSKY, P. Chanson Triste, Op. 40, No. 2.	3	.35

PIANO STUDIES

22924	SARTORIO, ARNOLDO Second Year Study Book.	2-3	.75
-------	--	-----	-----

VIOLIN AND PIANO

22944	MUELLER, OTTO Bolero.	.40
22946	Gavotte.	.30
22945	Melody.	.30
22943	Patite Valse Lente.	.35
22942	Slumber Song.	.40
22919	YOST, GAYLORD Holiday, Waltz.	.35
22918	March of the Yeomen.	.30

VOCAL

Secular Songs

22910	DUDDY, JOHN Twilight Lullaby, A (d flat-E flat).	.30
22915	KOUNTZ, RICHARD Into the Dusk (c-d).	.45
22960	SMITH, CLAY Counting the Cost (d-f).	.45

Sacred Songs

22955	HOFMANN, JOSEF God's Hand (Old Dutch Folk-Song) (G-g).	.40
22916	KOUNTZ, RICHARD Lord is My Salvation, The (E flat-F).	.40

PART SONGS

Mixed Voices

20523	LIEURANCE, THURLOW Angelus, The.	.12
20557	RUSSIAN FOLK-TUNE Volga Boatmen's Song. (Arr. by Paul Bliss)	.08
20551	STULTS, R. M. May Song, A.	.12
20528	What Shall We Sing About? A Travesty.	.15
20546	WEST, JOHN E. Love and Summer.	.10

Women's Voices

20558	SAINT-SAENS, C. Swan, The (Three Part) (Arr. by Paul Bliss)	.08
20521	LIEURANCE, THURLOW Where Dawn and Sunset Meet. Four-Part with Violin Obbligato.	.10

ANTHEMS

Mixed Voices

20550	BAINES, WILLIAM O Sing Unto the Lord.	.12
20549	CALVER, F. LESLIE Teach Us to Pray.	.12
20547	HANNA, J. MARVIN Hymn of Trust, A.	.12
20575	HENRICH, C. W. Evening Shadows Gather Round.	.12
20569	God be With You.	.15
20560	Lead Kindly Light.	.18
20570	O God, Light of the World.	.15
20548	HOSMER, E. S. O Worship the King.	.12
20561	MARCHELLE, CARL My Faith Looks Up to Thee.	.15
20571	MOELLER, ALOIS Close of the Sabbath, The.	.12
20568	Softly Now the Light of Day.	.12
20555	MORRISON, R. S. There is a Land of Pure Delight.	.12
20567	ROMPINI, SERVATIUS When Morning Glades the Skies.	.12
20559	STANFORD, J. S. All Through the Day.	.15
20556	STULTS, R. M. God in Man Made Manifest (Christmas).	.12
20544	WAGHORN, W. R. Lo! 'Tis Night.	.12
20577	WEBBER, E. S. Sun of My Soul.	.12

Men's Voices

20537	BLISS, P. P. Wonderful Words of Life (ar. by E. S. Hosmer)	.12
-------	---	-----

MUSICAL MEMORIES

22981	Five Piano Pieces—Gr. 3 By WALTER ROLFE	.25
22982	Dream of Love.	.25
22984	The Diver's Song.	.25
22985	Memories.	.25
22986	In Grandma's Day.	.25
22985	Ye Olden Days. Minuet.	.25

OUTDOOR RECREATIONS

22977	Four Piano Pieces By WALTER ROLFE Gr. 1 1/2-2	.25
22978	A Merry Game and Song.	.25
22979	Canoeing Waltz.	.25
22980	Autumn Song.	.25
22980	Hop, Skip and Jump.	.25

PLAYGROUND SCENES

22973	Four Treble Clef Pieces By WALTER ROLFE Gr. 1	.25
22974	Little Soldier March.	.25
22975	Swing High, Swing Low.	.25
22976	A Music Carnival.	.25
22976	Queen of the May. Waltz.	.25

22972	Polliwog's Dance.	1 1/2	.25
22998	Radio Boys, The. March.	2 1/2	.40
22983	Rapid Fire. March.	2 1/2	.25

SONGS WITHOUT WORDS

22990	Six Piano Pieces By WALTER ROLFE Gr. 3-4	.35
22991	Longing.	.50
22992	Hollyhocks.	.40
22993	Water Nymphs.	.40
22994	Candle Glow.	.35
22996	Elfin Dreams.	.45
22996	Clear as a Crystal.	.45

22988	Stolen Kisses. Waltz.	3 1/2	.40
22997	Twilight Visions. Reverie.	3	.40
22933	SCHMEIDLER, CARL Happiness.	3 1/2	.35
22969	Roman Candles.	3 1/2	.35
22928	WHITE, CLARENCE CAMERON Reflets.	4	.30

Theo. Presser Co.—1712-1714 Chestnut St.—Phila., Pa.